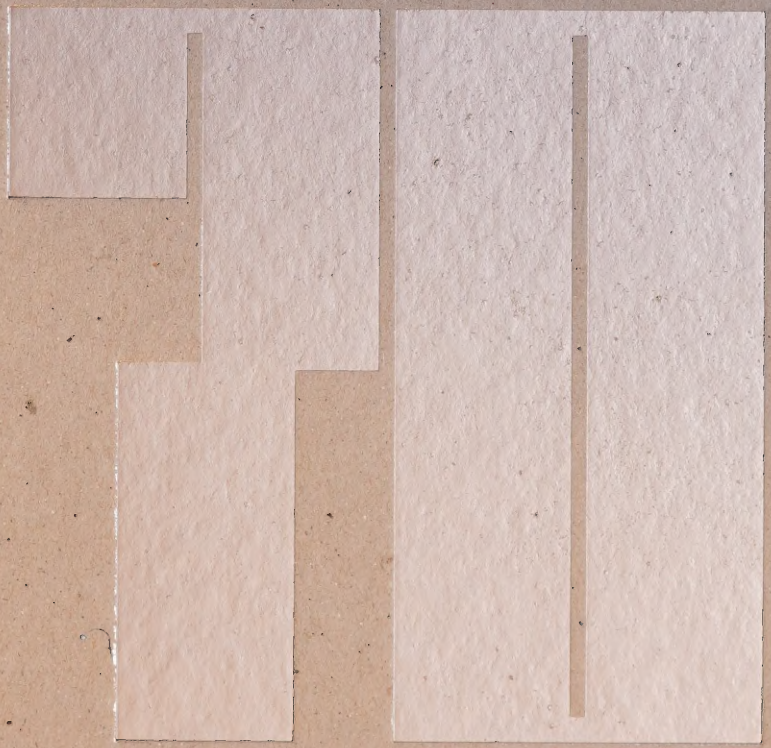
RARE BOOKS SPECIAL COLLECTIONS ARCHIVES

An Anniversary Exhibition 1955/2025



An Anniversary Exhibition 1955/2025

To RBSC staff, past and present.

Toronto: The Thomas Fisher Rare Book Library, University of Toronto Libraries, 2025.

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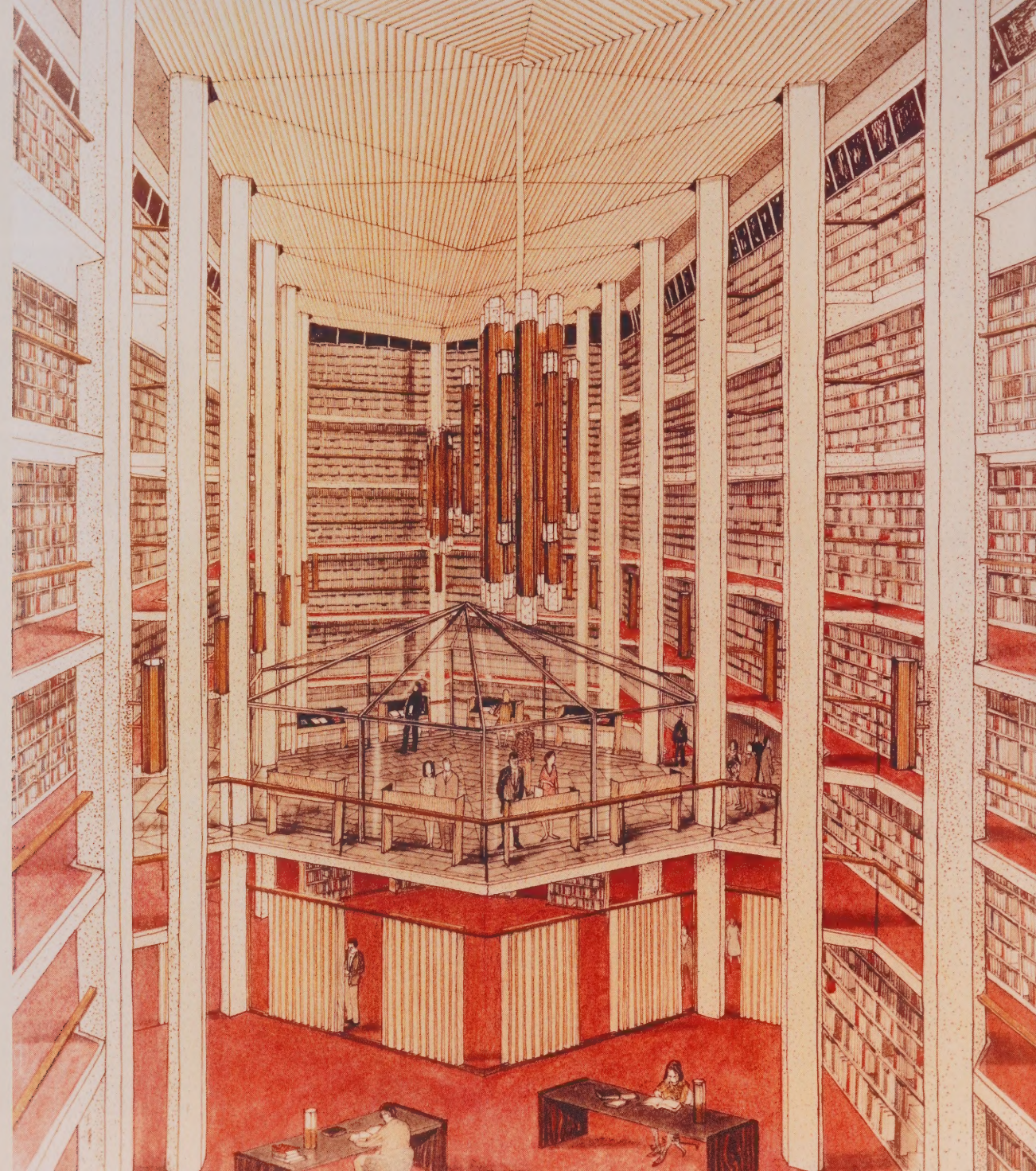

Foreword

As the Department of Rare Books and Special Collections marks its seventieth anniversary, we celebrate more than the remarkable holdings that line its shelves—we honour the people whose vision, dedication, and scholarship built the collections that have shaped this institution into one of foremost special collections libraries in the Americas.

Since its founding in 1955, Rare Books and Special Collections (RBSC) has been guided by generations of librarians, archivists, scholars, donors, and collectors whose passions and priorities have helped define its character. From foundational acquisitions by early stewards, to transformative gifts from individuals, the library's growth has always been a collaborative effort—one rooted in deep intellectual curiosity and a commitment to preserving the record of human knowledge.

As this exhibition demonstrates, the collections at the Thomas Fisher Rare Book Library are as diverse as the people who built them: medieval manuscripts, modern literary archives, Hebraica and Judaica, contemporary artists books, Islamic manuscripts, modernist poetry, early scientific works, Canadiana, incunabula, and beyond. Each item is more than a rare or beautiful object—it is part of a living archives shaped by the values and interests of those who believed in its importance. This catalogue celebrates not just the remarkable materials within the library, but also the community of individuals—past and present—who ensured their preservation for future generations.

As we look ahead, we do so with gratitude for the people who made this library what it is today, and with inspiration to continue their work of stewardship, discovery, and access for the decades to come.

Loryl MacDonald
Director, Thomas Fisher Rare Book Library
University of Toronto

"Exhibitions bring life to the library by creating spaces and opportunities for visitors to enjoy and learn with collections on display."

Introduction

Established in 1955, the Department of Rare Books and Special Collections is the unit responsible for providing library services and public access to the extensive holdings of rare books and special collections at the University of Toronto. The organization of exhibitions plays a vital role in advancing the mission to support interdisciplinary research and learning with archives, rare books, and special collections. Over the past seven decades, the staff of Rare Books and Special Collections (RBSC) have organized more than three hundred exhibitions, each covering diverse subjects and historical periods represented in the library collections. Exhibitions bring life to the library by creating spaces and opportunities for visitors to enjoy and learn with collections on display.

The first exhibition organized by the Department celebrated the opening of the Rare Book Room in 1957. The inaugural exhibition documented a period of rapid growth of special collections at the University of Toronto in the 1960s, featuring the early collections acquired to support research on campus during this period. Between 1957 and 1972, the exhibitions held in the Rare Book Room introduced readers and visitors to the main subjects of collecting— European and Canadian history and literature, history of science and medicine, philosophy, politics, theology, and book history and print cultures—in addition to hosting displays for local and international academic and professional events.

A new period of exhibitions began when the Department moved to the newly built Thomas Fisher Rare Book Library at the end of 1972. In the 'Introductory Exhibition for the New Rare Books Library', RBSC staff inaugurated the new exhibition space with a display of incunables and other early printed books, history of science, philosophy, Canadiana, and literature from various traditions and periods. This exhibition was followed by the dedication ceremony and an 'Exhibition of Books from the Fisher Collection', consisting of a display of books on Shakespeare and related print collections on English history and literature.

In 1980, the first anniversary exhibition celebrated twenty-five years of the foundation of Rare Books and Special Collections at the University of Toronto. The exhibition featured a selection of manuscripts, early printed books, archives, and special collections which had been acquired since 1955. The next anniversary exhibition commemorated the fiftieth anniversary of the Department of Rare Books and Special Collections in 2005. The exhibition

and catalogue, *Bibliophilia scholastica floreat: Fifty Years of Rare Books and Special Collections at the University of Toronto*, recognized the remarkable achievements and contributions of RBSC staff to the Thomas Fisher Rare Book Library.

70 Rare Books, Special Collections, Archives is an exhibition inspired by moments of discovery and learning in the Thomas Fisher Rare Book Library. The exhibition and catalogue feature a selection of seventy items from the collections that have been recently used in research, teaching, and learning at the library. The exhibition and catalogue celebrate the meaningful connections found in the selection of seventy items, with the hope that their stories will inspire a new generation of visitors, students, faculty, alumni, and friends.

Divided in two parts, the catalogue consists of seventy rare books, special collections, and archives described by RBSC staff, friends, and scholars. The second part contains a magazine insert with a list of the exhibitions and catalogues organized by the Department of Rare Books and Special Collections (1957-2025), a list of presentations in the series of the Friends of the Fisher Lectures (1994-2025), and a list of the Summer Seminars (2017-2025). Both parts are housed in a catalogue designed to encourage readers and visitors to explore the integral connections between collections and the research and educational services offered by staff in the Department of Rare Books and Special Collections.

David Fernández
Head, Department of Rare Book and Special Collections
Thomas Fisher Rare Book Library
University of Toronto

RARE BOOKS SPECIAL COLLECTIONS ARCHIVES

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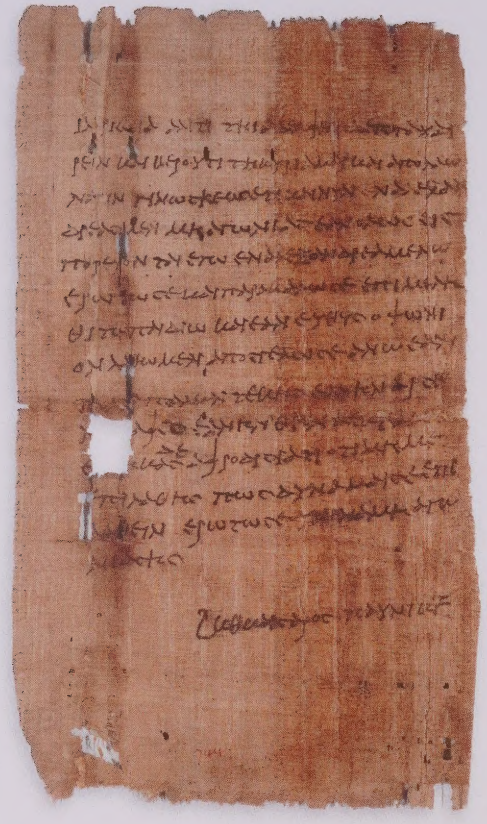
1

Babylonian cuneiform tablet Deed of Sale. Ur (now Iraq), 1789 B.C.E.

This clay tablet was written in Old Babylonian Akkadian cuneiform script—the earliest writing system on record. This cuneiform tablet is a deed of sale for two derelict houses and property in the Sumerian city-state of Ur, "witnessed by 7 men and dated in the eight month of the thirty fourth year of Rim-Sin, King of Larsa". As the oldest text in the library, the tablet is popular in classes studying global histories of writing and the book.



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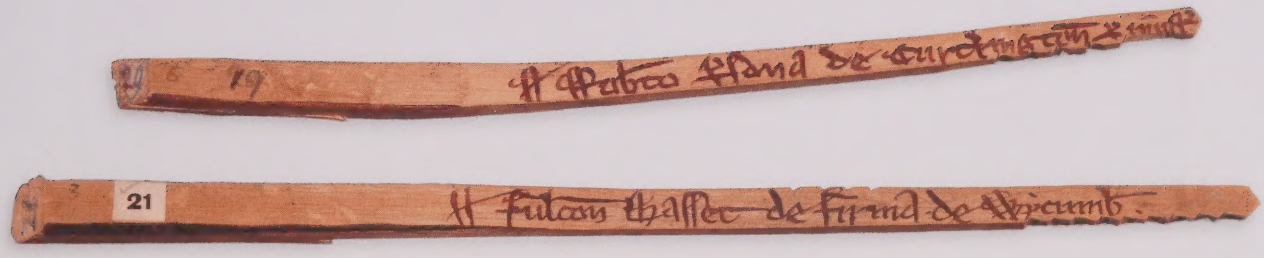
2

Letter from Hilarion in Alexandria to Alis. Egypt, 1 B.C.E.

Documentary papyri—a category that includes such things as letters, receipts, wills, contracts, and financial accounts—are frequently used in classes to show the variety of written texts produced in Greco-Roman antiquity. The interpretation of this papyrus, probably the best-known papyrus in the library and the subject of keen scholarly interest over many decades, is controversial. The most likely meaning, however, is that Hilarion, who is away from home and looking for work, is instructing his wife Alis to expose their unborn child if it turns out to be a girl, but to keep it if it is a boy.



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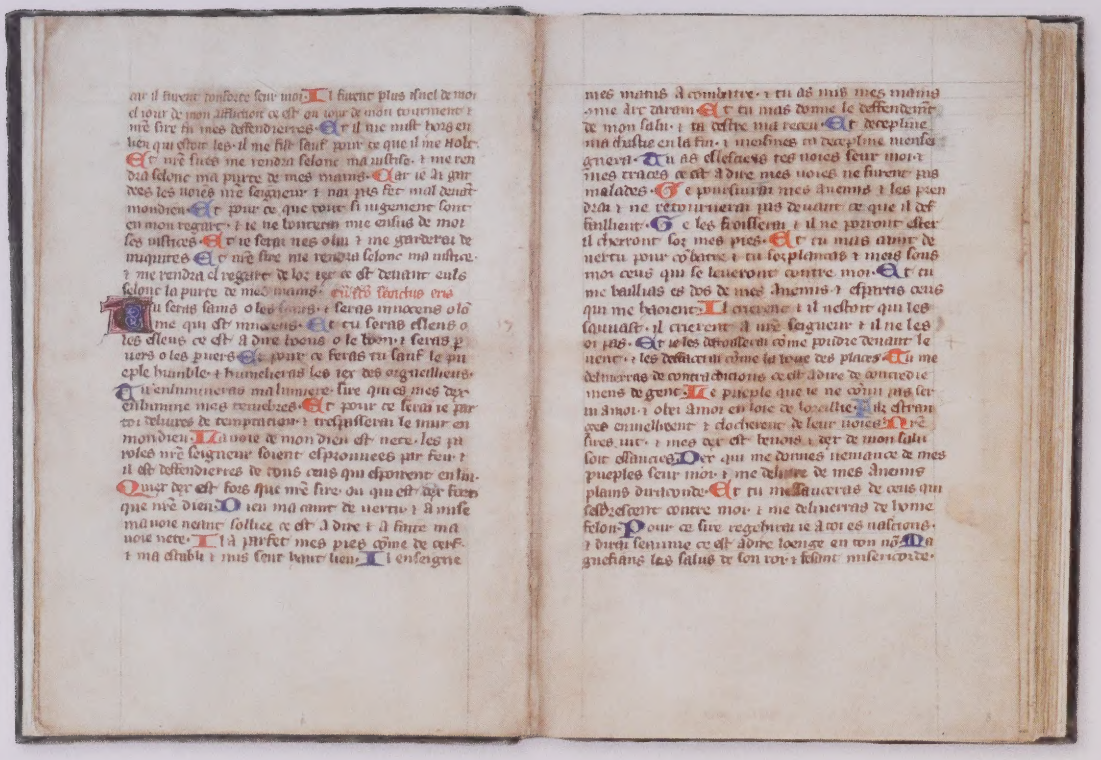
3

Wooden Tally Sticks. England: 1250-1275.

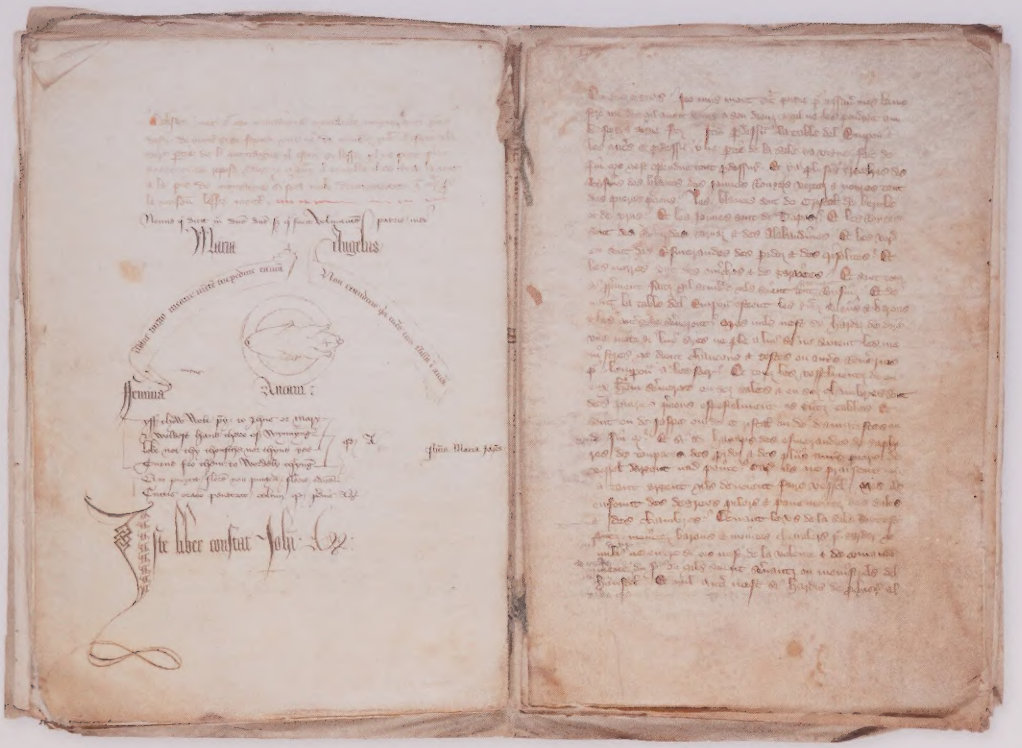
Not all printed records are to be found inscribed on vellum or paper. Hickory tally sticks, such as these, were popular in the Middle Ages for financial record-keeping. A series of grooves and notches bear witness to the debts owed by those whose names are recorded on them. So common were they during the medieval period that they are even referred to in the story of 'The Wife of Bath' from Chaucer's *Canterbury Tales*. Librarians and instructors often display this pair of wooden tally sticks to show the value of learning about the material qualities and original purposes of handmade objects in the collections.



4

Psalter. Northern France (probably Paris), first half of fourteenth century.

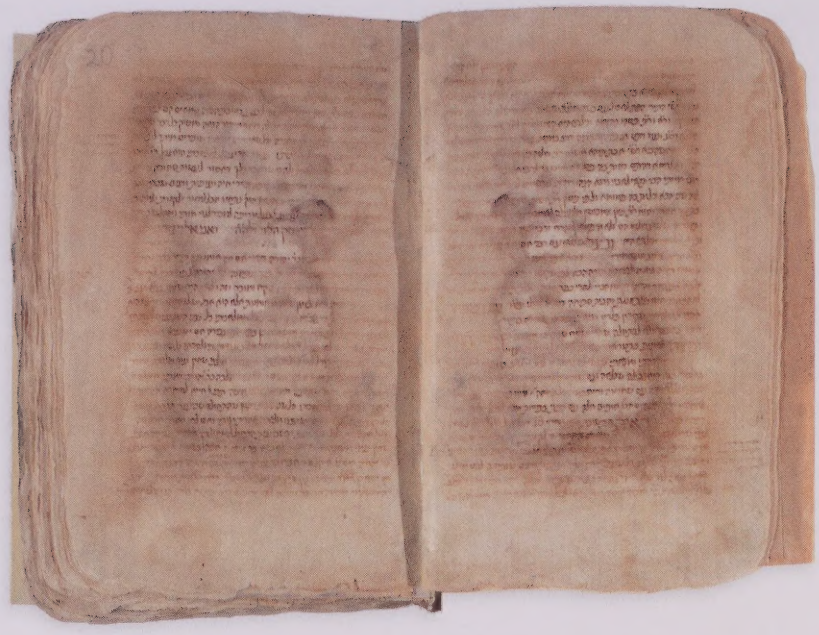
The Book of Psalms has long been favoured as a devotional text in the Christian tradition and several features of this psalter indicate that it was put to such a use. The fact that it is in a vernacular language, Old French, rather than in Latin already suggests that it was designed for lay devotions. Evidence of its devotional use survives on the margins and on the blank leaves at the end of the main text, where we find copious instructions on which psalms are to be read on which feast days. The text is of great interest to students of Old French language and literature, as are the psalter's many historiated initials and occasional drolleries to students of art history.



5

John Mandeville (attributed). *The Travels*. England, middle of fourteenth century.

One of the most popular texts of the Middle Ages, *The Travels* are attributed to an Englishman named Sir John Mandeville, though this figure is at best mysterious and most likely fictitious. The true authorship of the text has been widely debated, but until recently it was generally thought that it was written in Northern France. The recent reappearance of this manuscript, which spent much of its life hidden away in the library of the Dukes of Manchester, calls this into question. It is the earliest known copy of *The Travels* and from both linguistic and paleographic evidence it is clear that it was produced in England, suggesting that the text itself may have originated there. As well as having great research value, the manuscript is used frequently in classes on the Middle Ages, French literature, and book history.



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6

Meir ben Baruch, of Rothenburg (approximately 1215-1293). *She'elot u-teshuvot*. Place of origin unknown, fifteenth century.

Meir ben Barukh, better known as Maharam of Rothenburg, was a prominent rabbi in thirteenth-century Germany, who suffered and eventually died due to anti-Jewish persecutions at the time. He is most known for his Responsa—authoritative answers to questions pertaining to Jewish religious law. Although his responsa have been printed in multiple editions, medieval manuscripts such as this one are crucial in uncovering his original text. This manuscript contains his *She'elot u-teshuvot*, written in Hebrew on paper in a fifteenth-century Sephardic hand. Extensive water damage affected the readability of the text, a condition which has made this manuscript an ideal candidate for multispectral imaging (MSI)—a non-invasive technology that compares images taken in single lengths from the ultraviolet to the infrared to recover traces of ink invisible to the naked eye. Thanks to the new multispectral imaging machine at the library, the lost text of this manuscript can now be almost entirely recovered and made available to readers today.

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7

Nefʿī, (1572–1635). Dīvān (A Collection of Poems). Turkey, 1032 AH/1623 CE.

One of the most prominent poets of the Ottoman court, Nefʿī was celebrated for his brilliant panegyrics and feared for his biting satire. This manuscript, copied during his lifetime, contains a selection of his works, including qaṣīdes, ghazals, and poems in praise of Sultan Murad IV and other statesmen. One notable quality in this manuscript is a rare full-page miniature depicting the poet with the Sultan—an image that takes on new meaning in light of Nefʿī's execution for his satirical verses against rulers. Housed in a flap leather binding with fine gilt stamping, this is an exceptional survival of Ottoman literary and artistic production. It is regularly used in teaching to illustrate themes of censorship, power, and court culture, most recently in the undergraduate course 'The Secret Life of Objects' and in a special tour for the Canadian Society for the Advancement of Turkish Studies.

8

Pañcarakṣa Sutra. Nepal, 1746.

Written in Prachalit script on paper, this Nepalese manuscript contains five collections of mantras, efficacious phrases used by practitioners to treat maladies, prevent disasters, and grant wellbeing. The protector goddesses portrayed on this page are deifications of the five individual mantra collections (dhāraṇīs) held within the text. This text is used in present-day Nepal on occasions where the goddesses are needed, during festivals, and on other special days. The manuscript carries ṭīka marks of pigment, signs of ritual blessing of the text. The book was recently featured in the exhibition *Hidden Stories: Books Along the Silk Road* at the Aga Khan Museum.

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9

Synaxarium. Ethiopia, approximately 1750.

This is an eighteenth-century Ethiopic *Synaxarium*—a collection of saints' lives used in liturgy—written in Ge'ez with numerous full-page illustrations. Bound in leather with tooling over wooden boards, this manuscript has textile pastedowns typical of Ethiopic manuscripts, especially from the sixteenth century onwards. In 2023, University of Toronto researchers in collaboration with colleagues at the University of Notre Dame and other institutions, produced an open-source, lightweight algorithmic tool that uses Deep Learning to transcribe Ge'ez script from a digital image of a manuscript page. This new tool will create a substantial and computer-searchable corpus of Ge'ez texts, highly accurate and accessible, to assist educators and learners working with Ethiopic books like this one.

▲

10

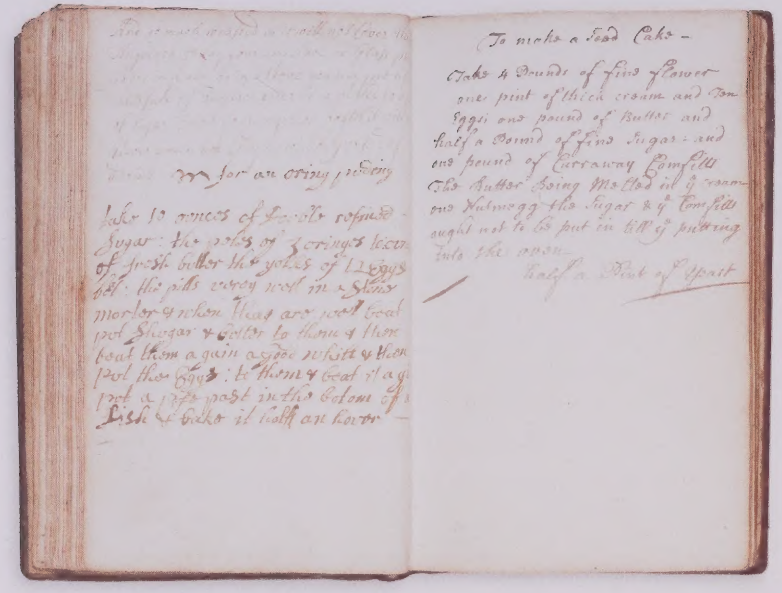
Bhagavad Gita and Other Texts. Kashmir, between seventeenth and nineteenth centuries.

Bound in a flap Islamic-style binding and wrapped in two layers of fabric, this Sanskrit manuscript contains Vaiṣṇava devotional texts written in Śāradā script, along with twenty-three vivid illustrations depicting significant episodes in the lives of Vishnu's incarnations. The materials used in the binding serve as evidence of cultural interactions between Brahman and Jain communities under Persian rule, possibly of the early seventeenth century, a period under Mughal rulership. In 2020, the Old Books New Science Lab—an international team of scholars at the University of Toronto—studied the binding using microCT non-invasive imaging tools, resulting in the identification of the cloth as Indian *mashru* fabric from Gujarat. Micro-CT and digital microscopy analysis also confirmed that the fabric extends around the whole cover, underneath the plain overlayer.

11

Códice Techialoyan de Axoloapan-Xoloctlan.
Santa María Axolotl, Mexico, 1690–1720.

This Indigenous manuscript is written in Nahuatl on *amatl* (fig bark paper) with texts and illustrations that help situate readers in specific places and historical references known to the peoples and lands represented in this book. Indigenous communities in central Mexico produced Techialoyan manuscripts as documentary evidence of legal and historical ownership of their lands, set against a backdrop of oppressive viceregal policies that sought to transfer Indigenous lands to European settlers in the seventeenth and eighteenth centuries. Lost for decades, the Techialoyan Axoloapan-Xoloctlan is now the focus of an international collaboration between librarians, conservators, and scholars studying its material and historical qualities with the goal of disseminating its contents to wider audiences.



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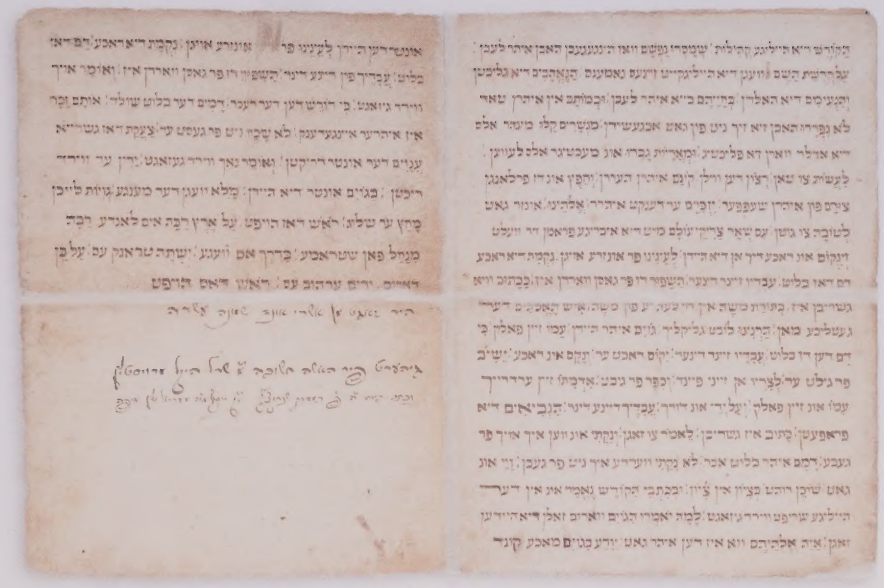
12

Elizabeth Ward. Manuscript Recipe Book Belonging to Elizabeth Ward. England, approximately 1683 to 1750.

This collection of recipes is written in ten different hands and contains mostly culinary recipes with a few recipes for medicines and a smattering of household remedies. This manuscript has been fully digitized and was used for a 'transcribe-a-thon' event, where students in the Book History and Print Culture program gathered to decipher and transcribe the manuscript, and through this work learned about paleography, women's history, and culinary history, all while making the manuscript's contents more accessible.



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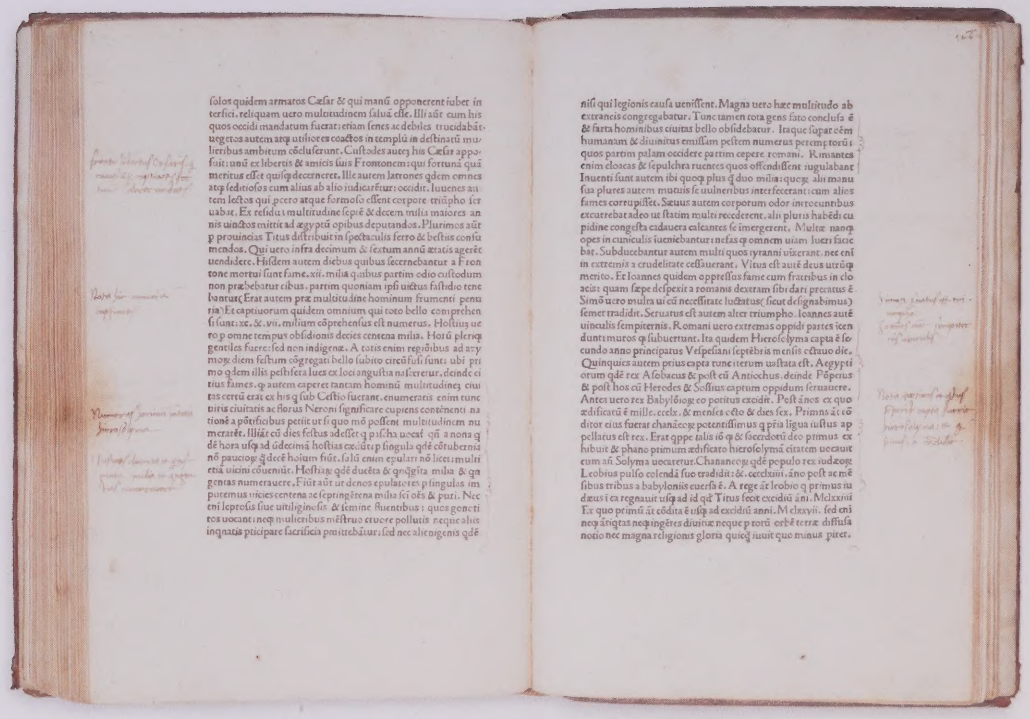
13

Dize teḥine: gihert leha-'ishah ḥashuvah M' Serl Hikl. Rousínov, Czech Republic, 1830.

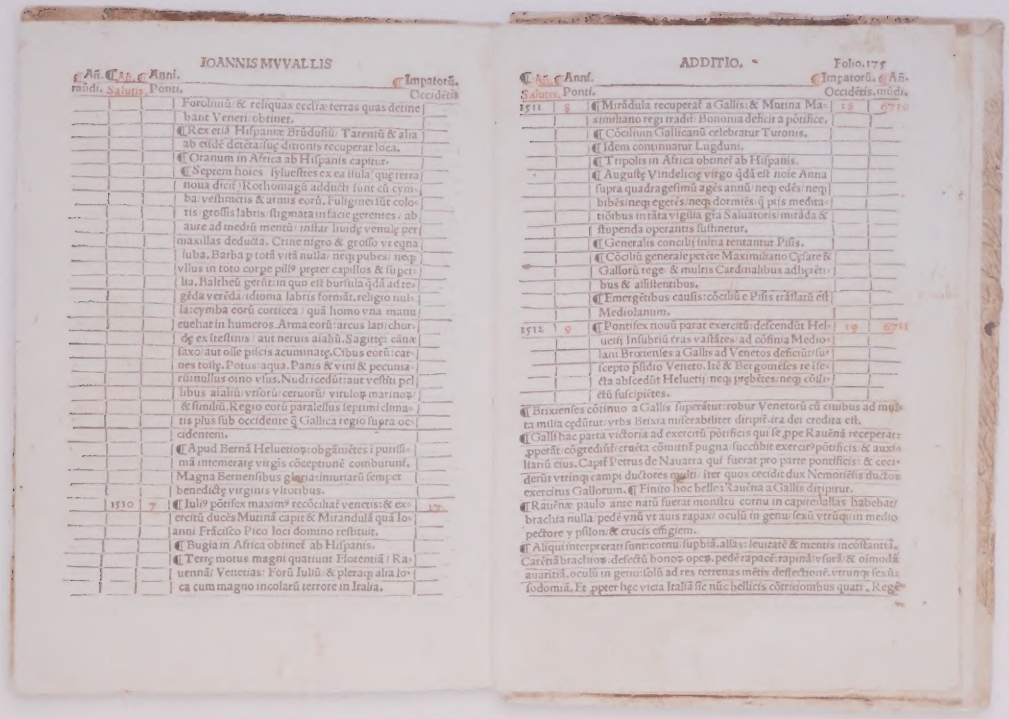
This manuscript of teḥineś, or 'supplications', contains personal prayers and wishes made by women—as opposed to set, institutionalized prayers. This genre of prayers flourished in the early modern period, especially in the Yiddish speaking world, namely among Ashkenazi Jews in Eastern and Central Europe. Teḥineś function as 'direct' communication with God in Yiddish, instead of Hebrew, and comprise of prayers for every occasion in a woman's religious and personal life. While printed editions of teḥineś abound, manuscripts like this one are quite rare. The name of Serl Hikl—the woman for whom this manuscript was written—appears on the title page along with the year 5590 (1830) and the town, Roystits (the Yiddish name of the Czech town Rousínov). This manuscript contains teḥineś to be said during Yizkor, a memorial service recited as part of the communal prayer in synagogues on some holidays. This recent addition to the collections has already been featured in numerous tours and will support research into the spiritual and religious lives of Jewish women at this period.



14

Flavius Josephus (37 CE-100 CE). De bello Judaico. Verona: Petrus Maufer, 1480.

Yosef ben Matityahu, better known as Flavius Josephus, was the most important Jewish historian of antiquity. He composed four works, all in Greek, and they were later translated into Latin. His works were preserved not by Jews, but by Christians and it appears that in early modern Europe Josephus became 'the most popular of the ancient historians.' Many incunable and sixteenth century editions of Josephus' works were published throughout the continent, beginning in 1470. This 1480 edition includes two of Josephus' works: the *Bello Judaico* – the history of the Jewish War against the Romans – and the *Contra Apionem* – a polemical work against anti-Jewish views. Like many early Josephus editions, this copy contains marginalia throughout, serving as evidence for scholars and students learning about how early modern readers engaged with their books.



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ADDITIO.

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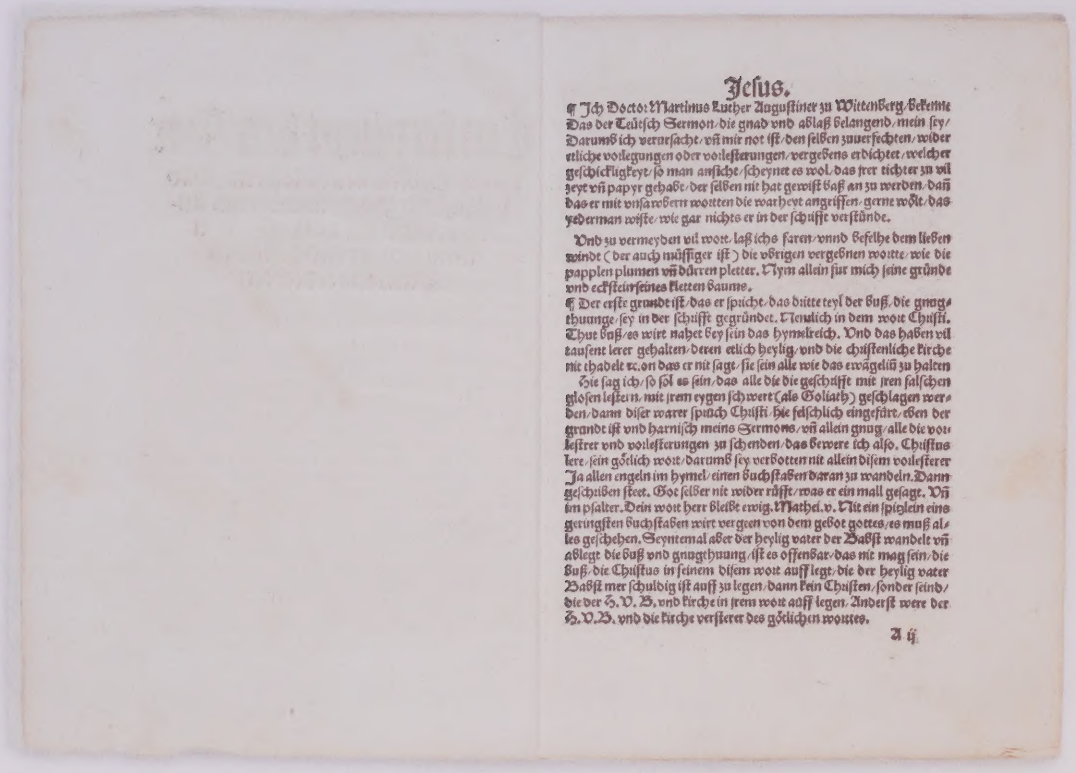
15

Eusebius of Caesarea (c. 260–c.340). *Chronicon*. Paris: Henri Estienne, 1512.

While Eusebius' 'universal history' was widely copied and printed following its composition in about 325 CE, what makes this edition special is an entry recording the meeting of Beothuk or Mi'Kmaq and French sailors in 1509. The description of the Indigenous peoples' tattoos, clothing, and boats light enough that 'a man may raise it aloft to his shoulders, with one hand' reads like a first-hand impression of worlds colliding. This statement is thought to be the first printed mention of Indigenous peoples in what is now Canada. Today, visitors are amazed at how fresh and bright a five hundred-year-old book can be, and the chance to handle it directly creates a memorable experience, especially for Indigenous visitors with roots in Ktaqmkuk (Newfoundland) for whom this book represents a connection with their ancestors.



Jesus.

¶ Ich Doctor Martinus Luther Augustiner zu Wittenberg bekenne Das der Teütsch Sermon/die gnad vnd ablaß belangend/mein sey/ Darumb ich verursacht/vñ mir not ist/den selben zuuerfechten/wider etliche vorlegungen oder vorlesterungen/vergebens erdichtet/welcher geschicklikeyt/so man ansicht/scheynet es wol/das yrer tichter zu vil zeyt vñ papyr gehabt/der selben nit hat gewißt baß an zu werden/dañ das er mit vnsarbern wortten die warheyt angreiffen/gerne wölt/das yederman wösste/wie gar nichts er in der schrifft verstünde.

Vnd zu vermeyden vil wort/laß ichs faren/vnnd befelhe dem lieben windt (der auch müssiger ist) die vbrigen vergebnen wortte/wie die papplen plumen vñ dürren pletter. Nym allein fur mich seine gründe vnd eckstein seines fletten baume.

¶ Der erste grundt ist/das er spricht/das dritte teyl der buß/die gnugthuunge/sey in der schrifft gegründet. Nemlich in dem wort Christi. Thut buß/es wirt nahet bey sein das hymelreich. Vnd das haben vil tausent lerer gehalten/deren etlich heylig/vnd die christenliche kirche nit thadelt rc. on das er nit sagt/sie sein alle wie das ewangelium zu halten

Die sag ich/so sol es sein/das alle die die geschrifft mit yren falschen glosen leszen/mit yrem eygen schwert (als Goliath) geschlagen werden/dann diser warer spruch Christi hie falschlich eingefürt/eben der grundt ist vnd harmisch meins Sermons/vñ allein gnug/alle die vorlestrer vnd vorlesterungen zu schenden/das bewere ich also. Christus lert/sein göttlich wort/darumb sey verbotten nit allein diesem vorlesterer Ja allen engeln im hymel/einen buchstaben daran zu wandeln. Dann geschrifft steet. Got selber nit wider rüfft/was er ein mall gesagt. Vñ im psalter. Dein wort herr bleibt ewig. Mathei. v. Nit ein spitzlein eins geringsten buchstaben wirt vergen von dem gebot gottes/es muß alles geschehen. Seyntemal aber der heylig vater der Bapst wandelt vñ ablegt die buß vnd gnugthuung/ist es offenbar/das nit mag sein/die buß/die Christus in seinem disem wort auff legt/die der heylig vater Bapst mer schuldig ist auff zu legen/dann kein Christen/sonder seind/ die der H. V. B. vnd kirche in yrem wort auff legen. Anderst were der H. V. B. vnd die kirche verstörer des göttlichen wortes.

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16

Martin Luther (1483-1546). *Eyn Freyheyt des Sermons bebstlichen Ablass vnd gnad Belangend*. Nürnberg: Jobst Gutknecht, 1518.

Besides his theological innovations, Martin Luther popularized the printed pamphlet as a new form of rapid communication. These *flugschriften*, as they were known (or 'flying writings') were critical to the dissemination of his ideas to the masses who were beginning to read in greater numbers and were more likely to purchase a cheaply produced pamphlet than an expensive and weighty tome. Printed sermons are useful primary sources for classes looking to learn about the Reformation, the history of printing, and the circulation of ideas in the early modern period.

gird empfahen dan bemelten löblichen Tewren vnd hoch berümbten Ritter Tewrdanneck in Tewrlichen Ersuchen sachen nachzůuolgen vnd darbey leer vnd vnderwesung nemen Ewer Mayestat sich den geferlichkaiten des wanckelparen glücks wie gedachter Ritter hert Tewrdanckh gethan hat so offtmalen zůunderwerffen / sonder Ewer Kuniglicher Mayestat der Ich mich vnderthenigst beuilch darnor wissen zůbütten. Geben zů Nüremberg am ersten tag des Mertzen. Anno domini Tausent fünffhundert vñ im sybenzehenden Jar.

Ewer Küniglichen Mayestat.

Diemůagister Capplan.

Melchior Pfintzing zů Sant Alban bey Meintz vnd Hanß Sebold zů Nürenberg Brobst.

Dem durchleuchtigisten Fürsten vnd herren hern Carlen Küngen zů Hispanien ꝛc. Ertzhertzogen zů Osterreych hertzogen zů Burgundi ꝛc. meinem allergnedigisten hern.

Wie Küng Romreich sein gemahel mit tod abgieng Vnd Inallein ein einige Tochter verliess genant Ehrenreich vnd Er von seinen Räten Hye zůuerheyraten angestrengt ward.

Als hymel vnnd erd beschaffen warn
Vor Sechs tausent vierhundert iarn
Darzů auch noch Viertzig vnd Vier
Was ein Kunig vmb die reiser

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17

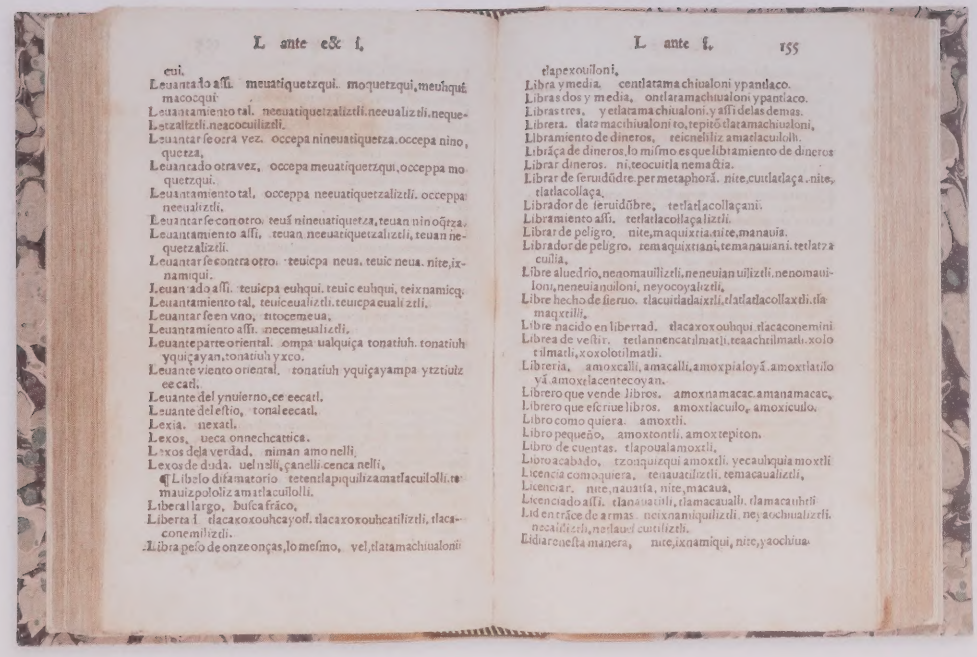
Maximilian I (1459–1519). *Theuerdank*. Augsburg: Hans Schoensperger, 1519.

The German Renaissance epic *Theuerdank* tells the story of the Holy Roman Emperor Maximilian I's journey to meet his betrothed, Princess Ehrenreich. The story may well have originated with Maximilian himself, to whom the work is attributed, but was turned into verse by Melchior Pfintzing, provost of St Alban's Abbey in Mainz. A masterpiece of design, with woodcuts by Leonhard Beck, Hans Burgkmair, and Hans Schäufelein and a blackletter typeface that would influence printing in German into the twentieth century, the book is of interest not only to students of German literature, but those in the fields of book and art history as well. This copy once belonged to Queen Maria Amalia of Spain.

18

Agostino Ramelli (1531-approximately 1600). *Schatzkammer mechanischer Künste.* Leipzig: Durch Henning Groszen den Jüngern, 1620.

This German edition of Agostino Ramelli's machine book marks an important moment in the transmission of Renaissance engineering knowledge to the German-speaking world. The work contains 195 detailed illustrations of mechanical devices, many of which were designed to solve practical problems of the time, such as lifting water, grinding grain, or defensive fortifications. Perhaps most famously, the book includes Ramelli's design for a rotating bookwheel—a kind of early reading machine that allowed scholars to consult multiple books at once. Ramelli's intricate mechanical illustrations were carefully re-engraved by Andreas Bretschneider, preserving the visual and technical complexity of the original copperplates, along with a new translation into German. The book has been used in teaching for classes on the history of engineering and early science and technology.



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Lexos dela verdad. niman amo nelli.
Lexos de duda. uel nelli,çanelli cenca nelli,
¶Libelo difamatorio tetentlapiquilizamatlacuilolli.tetmauizpololiz amatlacuilolli.
Libera l largo, busca fráco,
Liberta l. tlacaxoxouhcayotl. tlacaxoxouhcatilitzli, tlacaconemilizdi.
Libra peso de onze onças,lo mesmo, vel,tlatamachiualoni

L ante i, 155

tlapexouiloni,
Libra y media. centlatamachiualoni ypantlaco.
Libras dos y media, ontlatamachiualoni ypantlaco.
Libras tres, y etlatamachiualoni.y assi delas demas.
Librera. tlatamachiualoni to,tepitō tlatamachiualoni,
Libramiento de dineros, teicnelliliz amatlacuilolli.
Libraça de dineros,lo mismo esquelibramiento de dineros
Librar dineros. ni,teocuitla nemactia.
Librar de seruidūdre.per metaphorā. nite,cuitlaçaçanilitzli. nite, tlatlacollaçaçanilitzli.
Librador de seruidūbre, tetlatlacollaçani.
Libramiento assi. tetlatlacollaçaliztli.
Librar de peligro, nite,maquixtia.nite,manauia.
Librador de peligro. temaquixtiani,temanauiani. tetlatzacuilia.
Libre aluedrio,neaomauiliztli.neneuiian uiliztli.neaomauiloni,neneuianuiloni, neyocoyaliztli,
Libre hecho de sieruo. tlacuitladaixtli,tlatlatlacollaxtli.tlamaqxtilli,
Libre nacido en libertad. tlacaxoxouhqui tlacaconemini
Librea de vestir. tetlannencatilmatli.teaachtilmatli.xolotilmatli,xoxolotilmatli.
Libreria, amoxcalli, amacalli,amoxpialoyā.amoxtlatiloyā amoxtlacentecoyan.
Librero que vende libros. amoxnamacac.amanamacac,
Librero que escriue libros. amoxtlacuilo, amoxiculo.
Libro como quiera. amoxtli.
Libro pequeño, amoxtontli. amoxtepiton.
Libro de cuentas. tlapoualamoxtli.
Libro acabado, tzonquizqui amoxtli. yecauhquia moxtli
Licencia como quiera. temauatiliztli. temacaualiztli,
Licenciar. nite,nauatia, nite,macaua,
Licenciado assi. tlanauatilli, tlamacaualli. tlamacauhtli
Lid entre de armas. neixnamiquilizdi. neyaochualiztli. neatlitzli,neflauel cuitlizdi.
Lidiar en esta manera, nite,ixnamiqui, nite,yaochiua.

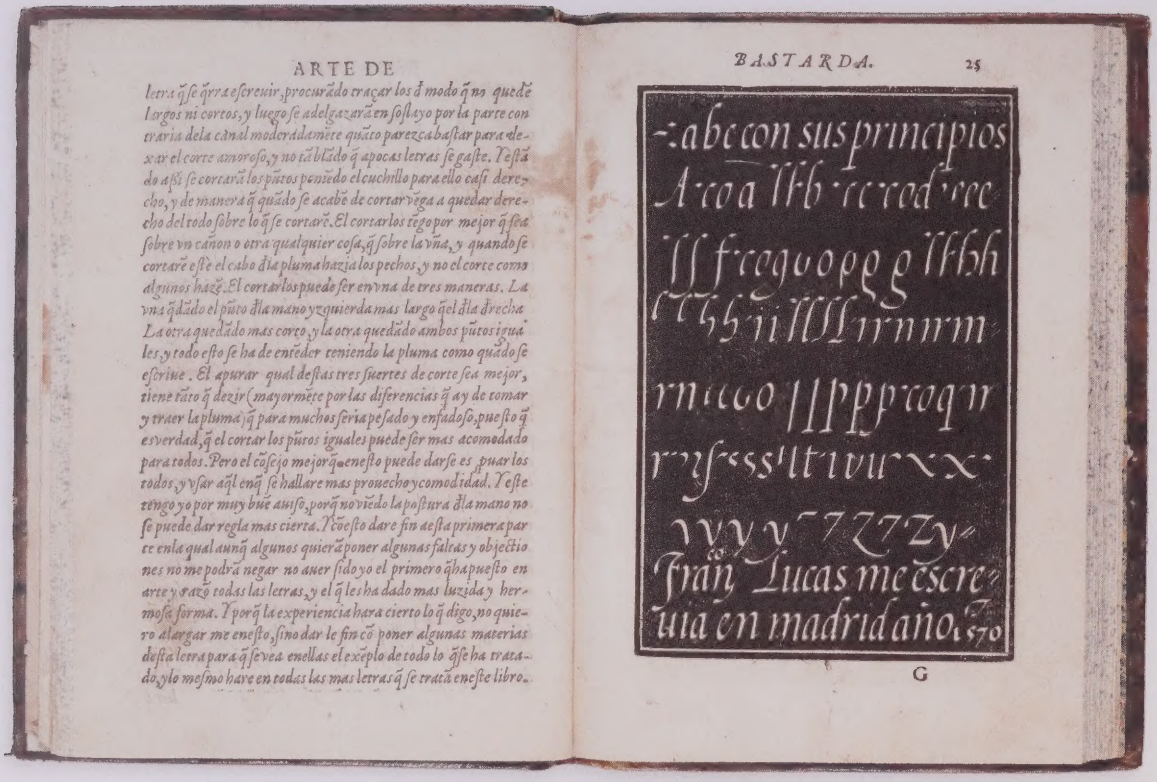
▲

19

Alonso de Molina (approximately 1514-1579).

Vocabulario en lengua castellana y mexicana. Mexico: En casa Juan Pablos, 1555.

Produced by the first documented printer in the Americas, this Spanish and Nahuatl vocabulary is one of the most important books in a long bibliography of religious works on Indigenous languages in the Americas. Alonso de Molina, a Franciscan friar and grammarian, was an early settler in New Spain in the 1520s, where he learned Nahuatl as a child, then was ordained as a priest in his youth, and taught in the Colegio de Santa Cruz—established in 1536 as the first educational institution for European and Indigenous interpreters and translators in the Americas. From sessions or tours learning about Indigenous languages revitalization those on the history of the printed book in Latin America, this bilingual vocabulary serves as practical primary source to recognize the role of reference books in the history of colonization and conversion of Nahuatl-speaking peoples to Christianity in the sixteenth century.



ARTE DE

letra q̃ se q̃rra escreuir, procurãdo traçar los d̃ modo q̃ no quedẽ largos ni cortos, y luego se adelgazarã en sosl̃ayo por la parte contraria dela cãal moderadamẽte quãto parezca bastar para dexar el corte amoroso, y no tãbiẽdo q̃ apocas letras se gaste. Y estãdo assi se cortarã los p̃utos poniẽdo el cuchillo para ello casi derecho, y de manera q̃ quãdo se acabẽ de cortar vẽga a quedar derecho del todo sobre lo q̃ se cortarẽ. El cortarlos tẽgo por mejor q̃ sea sobre vn cañon o otra qualquier cosa, q̃ sobre la vña, y quando se cortarẽ esẽ el cabo dla pluma hazia los pechos, y no el corte como algunos hazẽ. El cortarlos puede ser en vna de tres maneras. La vna q̃dãdo el p̃uto dla mano yzquierda mas largo q̃ el dla drecha La otra quedãdo mas corto, y la otra quedãdo ambos p̃utos iguales, y todo esto se ha de entẽder teniendo la pluma como quãdo se escriue. El apurar qual destas tres suertes de corte sea mejor, tiene tãto q̃ dezir (mayormẽte por las diferencias q̃ ay de tomar y traer la pluma) q̃ para muchos seria pesado y enfadoso, pues to q̃ es verdad, q̃ el cortar los p̃utos iguales puede ser mas acomodado para todos. Pero el cõsejo mejor q̃ en esto puede darse es, q̃ uar los todos, y vsar aq̃l en q̃ se hallare mas prouecho y comodidad. Y este tengo yo por muy buẽ auiso, por q̃ no viẽdo la postura dla mano no se puede dar regla mas cierta. Y cõesto dare fin desta primera parte en la qual auñq̃ algunos quisiera poner algunas faltas y objeciones no me podrã negar no auer sido yo el primero q̃ ha puesto en arte y sacado todas las letras, y el q̃ les ha dado mas luzida y hermosa forma. Y por q̃ la experiencia hara cierto lo q̃ digo, no quiero alargar me en esto, sino dar le fin cõ poner algunas materias desta letra para q̃ se vea en ellas el exẽplo de todo lo q̃ se ha tratado, y lo mesmo hare en todas las mas letras q̃ se tratã en este libro.

BASTARDA. 25

-:abc con sus principios

Fran. Lucas me escreuia en madrid año. 1570

G

▲

20

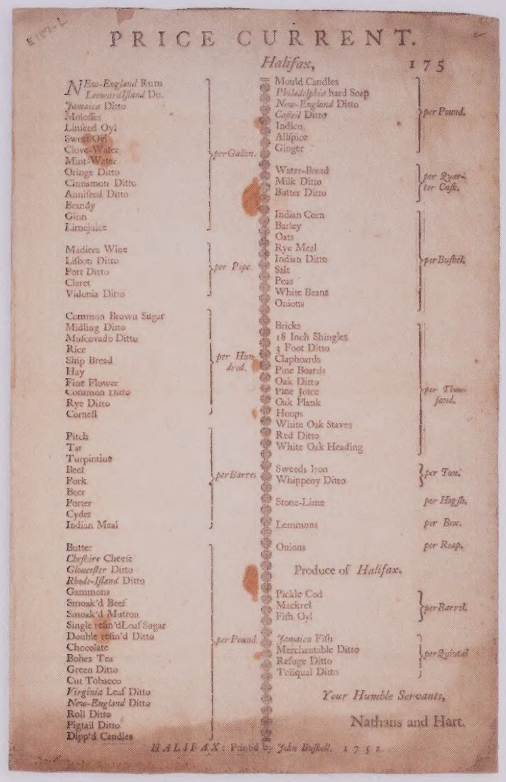
Francisco Lucas (approximately 1530-1580). *Arte de escrevir.* Madrid: En casa de Alfonso Gómez, Impressor de su Magestad, 1577.

First published in Toledo in 1571 as *Instrucción muy provechosa para aprender a escrevir*, this new revised and enlarged edition of Lucas's writing manual is one of the rarest and most influential works in the history of calligraphy in Spanish. It contains forty-three woodcut plates of samples of letter forms such as Bastarda, Redondilla, Grifo, Antigua, and Letras latinas y redondo de libros. Writing manuals such as this offer valuable insight into regional calligraphic traditions, particularly in classes learning Spanish paleography and history of scribal traditions in Europe and Latin America.

21

Woodblock for Calligraphic Alphabet.
Northern Italy, eighteenth to nineteenth century.

This carved woodblock shows a calligraphic alphabet that was likely used to illustrate schoolbooks on penmanship. It was produced in Northern Italy, most likely by the Remondini firm in the Veneto, which specialized in schoolbooks, calligraphy books, and other popular printed material for teaching reading and writing. This block required remarkable skill to carve with delicate strokes forming each letter. Displayed alongside printed writing manuals, this artifact demonstrates the craftsmanship involved in illustrating this genre.



PRICE CURRENT.

Halifax, 175

New-England Rum
Leeward Island Do.
Jamaica Ditto
Molaſſes
Linſeed Oyl
Sweet Oyl
Clove-Water
Mint-Water
Orinje Ditto
Cinnamon Ditto
Annifeed Ditto
Brandy
Gin
Limejuice
per Gallon.

Madeira Wine
Liſbon Ditto
Port Ditto
Claret
Vidonia Ditto
per Pipe.

Common Brown Sugar
Middling Ditto
Muſcovado Ditto
Rice
Ship Bread
Hay
Fine Flower
Common Ditto
Rye Ditto
Cornell
per Hundred.

Pitch
Tar
Turpintine
Beef
Pork
Beer
Porter
Cyder
Indian Meal
per Barrel.

Butter
Cheſhire Cheeſe
Glouceſter Ditto
Rhode-Iſland Ditto
Gammons
Smoak'd Beef
Smoak'd Mutton
Single refin'd Loaf Sugar
Double refin'd Ditto
Chocolate
Bohea Tea
Green Ditto
Cut Tobacco
Virginia Leaf Ditto
New-England Ditto
Roll Ditto
Pigtail Ditto
Dipp'd Candles
per Pound.

Mould Candles
Philadelphia hard Soap
New-England Ditto
Caſtile Ditto
Indico
Allipice
Ginger
per Pound.

Water-Bread
Milk Ditto
Butter Ditto
per Dozen, or Caſk.

Indian Corn
Barley
Oats
Rye Meal
Indian Ditto
Salt
Peas
White Beans
Onions
per Buſhell.

Bricks
18 Inch Shingles
3 Foot Ditto
Clapboards
Pine Boards
Oak Ditto
Pine Joice
Oak Plank
Hoops
White Oak Staves
Red Ditto
White Oak Heading
per Thouſand.

Sweeds Iron
Whippeny Ditto
per Ton.

Stone-Lime
per Hogſh.

Lemmons
per Box.

Onions
per Roap.

Produce of *Halifax.*

Pickle Cod
Mackrel
Fiſh Oyl
per Barrel.

Jamaica Fiſh
Merchantable Ditto
Refuge Ditto
Teliqual Ditto
per Quintal

Your Humble Servants,
Nathans and Hart.

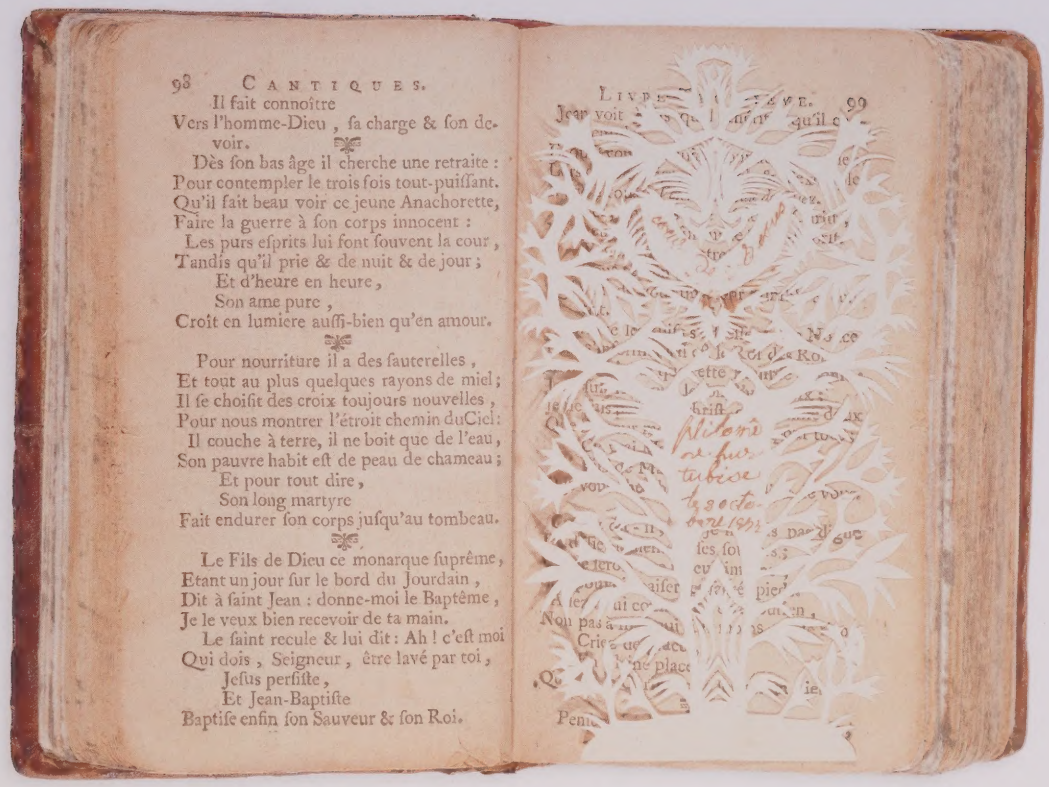
HALIFAX: Printed by *John Buſhell*, 1752.

▲

22

Nathan Nathans (d. 1778) and Naphtali Hart. Price Current. Halifax: John Bushell, 1752.

This broadside is the third recorded document printed in Canada and the oldest still to be found within the country. Bushell had emigrated from Boston and helped to establish printing in the Nova Scotia colony more than two decades before the American Revolution. Nathans and Hart, also immigrants from the American colonies, set up business as Jewish merchants in Halifax when their activities were still not permitted in places like Albany, New York. Though simple in appearance, the document is layered with meaning for students learning about printing history and the development of local economies.



98 CANTIQUES.

Il fait connoître
Vers l'homme-Dieu, ſa charge & ſon devoir.

Dès ſon bas âge il cherche une retraite :
Pour contempler le trois fois tout-puiſſant.
Qu'il fait beau voir ce jeune Anachorette,
Faire la guerre à ſon corps innocent :
Les purs eſprits lui font ſouvent la cour,
Tandis qu'il prie & de nuit & de jour ;
Et d'heure en heure,
Son ame pure,
Croît en lumiere auſſi-bien qu'en amour.

Pour nourriture il a des ſauterelles,
Et tout au plus quelques rayons de miel ;
Il ſe choiſit des croix toujours nouvelles,
Pour nous montrer l'étroit chemin du Ciel :
Il couche à terre, il ne boit que de l'eau,
Son pauvre habit eſt de peau de chameau ;
Et pour tout dire,
Son long martyre
Fait endurer ſon corps juſqu'au tombeau.

Le Fils de Dieu ce monarque ſuprême,
Etant un jour ſur le bord du Jourdain,
Dit à ſaint Jean : donne-moi le Baptême,
Je le veux bien recevoir de ta main.
Le ſaint recule & lui dit : Ah ! c'eſt moi
Qui dois, Seigneur, être lavé par toi,
Jeſus perſiſte,
Et Jean-Baptiſte
Baptiſe enfin ſon Sauveur & ſon Roi.

▲

23

Laurent Durand (1629–1708). *Cantiques de l'âme dévote*. Montréal: Fleury Mesplet & Charles Berger, 1776.

Books with unique stories possess a special resonance that open possibilities for teaching and research about the relationships between readers and texts. This Canadian edition of a popular collection of French devotional hymns is an example of an early effort from Fleury Mesplet's press in Montréal. Two delicate, snowflake-like devotional paper cuttings within its pages were revealed at the time of cataloguing. Alongside its well-worn leather binding and many inscriptions, the cuttings attest to its long life as a treasured object, probably passed down through generations of a family who sang its songs.

PLATE XXIX.

A FEMALE DANCER
AT CONSTANTINOPLE.

Although both music and dancing are forbidden by the Mussulman religion, these amusements are tolerated by the government. The female dancers, who are generally either young slaves, or the wives of Mahometan musicians, hardly ever appear in public places. They go to the houses of individuals, where they dance, in the same way as the rich, either alone, or in pairs. They are very loosely dressed; and their heads are always half covered with a veil. With castanets in their hands, and their eyes alternately languishing and piercing, they put themselves into the most free and voluptuous attitudes.

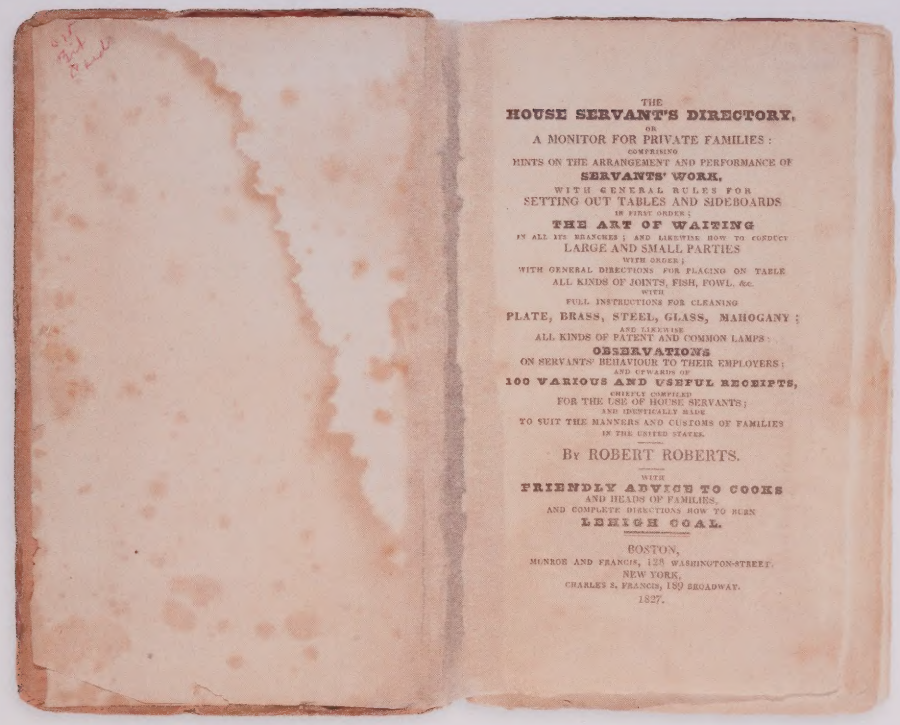
There always are also in the houses of the great, as well as in the seraglio, a certain number of young slaves, who are practised in dancing to amuse their mistresses as well as their masters. In these different amusements, however, there is nothing nasty or ridiculous. They are indeed restrained by the regulations of the police, which is very strict in this respect: and no person is allowed to have an entertainment with dancing and music, without permission of the magistrates.

▲

24

William Alexander (1767-1816). *The Costume of Turkey.* London: Printed for William Miller, 1802.

The Costume of Turkey contains a series of detailed hand-colored engravings portraying various characters in traditional Ottoman garments. Each image is paired with descriptive text in both English and French, offering insights into the clothing, customs, and social roles of diverse groups within the Ottoman Empire—including soldiers, merchants, religious figures, women, and state officials. In recent class visits, this book was display as an example of stipple engravings and used to explore visual representations of Ottoman society, while providing students an opportunity to examine how European artists interpreted and portrayed cultural differences through costumes. It also offers a critical entry point for discussing Orientalism and colonial-era publishing.



THE
HOUSE SERVANT'S DIRECTORY,
OR
A MONITOR FOR PRIVATE FAMILIES:
COMPRISING
HINTS ON THE ARRANGEMENT AND PERFORMANCE OF
SERVANTS' WORK,
WITH GENERAL RULES FOR
SETTING OUT TABLES AND SIDEBOARDS
IN FIRST ORDER;
THE ART OF WAITING
IN ALL ITS BRANCHES; AND LIKEWISE HOW TO CONDUCT
LARGE AND SMALL PARTIES
WITH ORDER;
WITH GENERAL DIRECTIONS FOR PLACING ON TABLE
ALL KINDS OF JOINTS, FISH, FOWL, &c.
WITH
FULL INSTRUCTIONS FOR CLEANING
PLATE, BRASS, STEEL, GLASS, MAHOGANY;
AND LIKEWISE
ALL KINDS OF PATENT AND COMMON LAMPS:
OBSERVATIONS
ON SERVANTS' BEHAVIOUR TO THEIR EMPLOYERS:
AND UPWARDS OF
100 VARIOUS AND USEFUL RECEIPTS,
CHIEFLY COMPILED
FOR THE USE OF HOUSE SERVANTS;
AND EXPRESSLY MADE
TO SUIT THE MANNERS AND CUSTOMS OF FAMILIES
IN THE UNITED STATES.

By ROBERT ROBERTS.

WITH
FRIENDLY ADVICE TO COOKS
AND HEADS OF FAMILIES,
AND COMPLETE DIRECTIONS HOW TO BURN
LEHIGH COAL.

BOSTON,
MUNROE AND FRANCIS, 128 WASHINGTON-STREET.
NEW YORK,
CHARLES S. FRANCIS, 189 BROADWAY.
1827.

▲

25

Robert Roberts (1780?–1860). *The House Servant's Directory, or a Monitor for Private Families*. Boston and New York: Munroe and Francis; Charles S. Frances, 1827.

The House Servant's Directory was the first cookbook written by an African American, and one of the first books written by an African American and published by a commercial publisher. Robert Roberts was head servant in the household of the governor of Massachusetts and was involved in the abolitionist movement. The book aimed to create highly skilled domestic labourers, one of the most reliable job opportunities of this period for people of colour who, despite the long hours and difficult duties, would have increased opportunities to gain status and financial stability through their work. This book was featured in a recent summer seminar on the preservation and dissemination of Black history in archives and libraries.

▲

26

Fuzulî (1495?-1556). *Leylá ve Mecnūn*. Tabriz, Iran, 1264 AH/1848 CE.

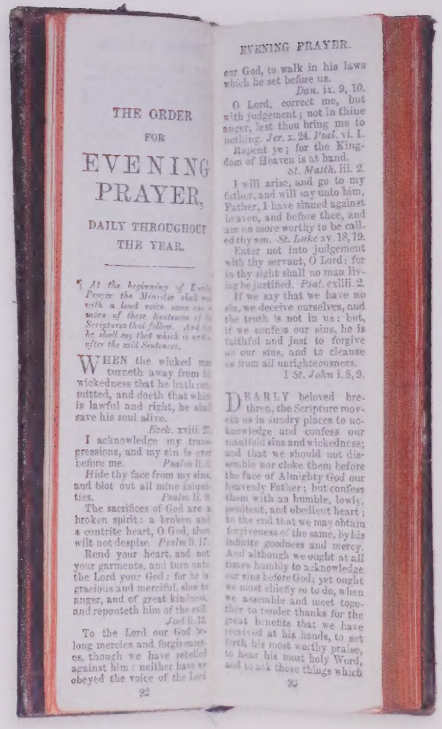
Lithographic printing began in Tabriz, Iran in 1233 AH (1817–1818 CE). This book of romantic narrative poetry is an early example of this printing process applied to works of literature in Turkish. The story of Leyla and Mecnun, two lovers separated by fate, along with the illustrations, make this book a valuable primary source for teaching and research. Students learning about global histories of the book and printing now have access to growing collections of similar lithographic works from Iran in multiple languages and traditions.

▲

27

The Man of Pleasure's Illustrated Pocket-book for 1850.
London: Wm. Ward's Bachelor's Repository of Arts, 1850.

This 'night guide' to London's brothels is a rare survival of the genre of guidebooks. Published in London's Holywell Street—the centre of the pornography book trade–the guide contains biographical sketches of renowned sex workers, a review of places of entertainment, such as casinos, theatres, pleasure gardens, saloons and wine rooms, etc. The guide also features a dictionary of slang, medical advice on sexually transmitted diseases, and a secret pocket to store business cards and condoms. *The Man of Pleasure* is a popular book in classes, particularly in sex work history and history of the book courses, as its content and materiality offer insights into the history of sex work and Victorian sexuality.



THE ORDER
FOR
EVENING
PRAYER,
DAILY THROUGHOUT
THE YEAR.

¶ *At the beginning of Evening Prayer the Minister shall read with a loud voice some one or more of these Sentences of the Scriptures that follow. And he shall say that which is written after the said Sentences.*

WHEN the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive.
Ezek. xviii. 27.

I acknowledge my transgressions, and my sin is ever before me. *Psalm* li. 3.

Hide thy face from my sins, and blot out all mine iniquities. *Psalm* li. 9.

The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise. *Psalm* li. 17.

Rend your heart, and not your garments, and turn unto the Lord your God: for he is gracious and merciful, slow to anger, and of great kindness, and repenteth him of the evil. *Joel* ii. 13.

To the Lord our God belong mercies and forgivenesses, though we have rebelled against him: neither have we obeyed the voice of the Lord

92

EVENING PRAYER.

our God, to walk in his laws which he set before us.
Dan. ix. 9, 10.

O Lord, correct me, but with judgement; not in thine anger, lest thou bring me to nothing. *Jer.* x. 24. *Psal.* vi. 1.

Repent ye; for the Kingdom of Heaven is at hand.
St. Matth. iii. 2.

I will arise, and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son. *St. Luke* xv. 18, 19.

Enter not into judgement with thy servant, O Lord: for in thy sight shall no man living be justified. *Psal.* cxliii. 2.

If we say that we have no sin, we deceive ourselves, and the truth is not in us: but, if we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.
1 *St. John* i. 8, 9.

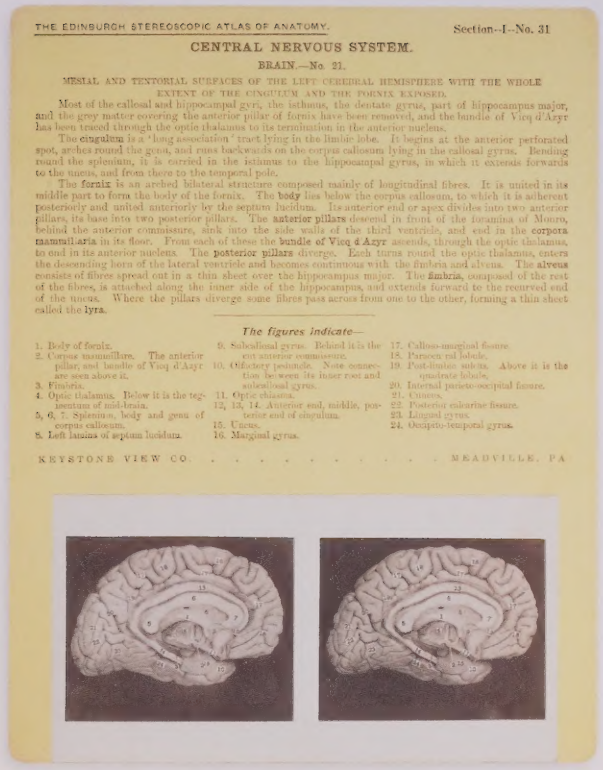
DEARLY beloved brethren, the Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloke them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy. And although we ought at all times humbly to acknowledge our sins before God; yet ought we most chiefly so to do, when we assemble and meet together to render thanks for the great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which

93

28

***The Book of Common Prayer*. Oxford: Printed at the University Press; London: Henry Frowde, 1890s.**

Also called a 'finger prayer book' for its size and shape, this miniature copy of the Book of Common Prayer came in an ornately decorated silver slipcase. In addition to teaching and exhibitions, another form of outreach and education for the library is social media, and the photographs and description of this book is one of the library's most popular posts. With nearly four thousand likes and over four hundred shares, it clearly made an impression!



THE EDINBURGH STEREOSCOPIC ATLAS OF ANATOMY. Section—I.—No. 31

CENTRAL NERVOUS SYSTEM.

BRAIN.—No. 21.

MESIAL AND TENTORIAL SURFACES OF THE LEFT CEREBRAL HEMISPHERE WITH THE WHOLE EXTENT OF THE CINGULUM AND THE FORNIX EXPOSED.

Most of the callosal and hippocampal gyri, the isthmus, the dentate gyrus, part of hippocampus major, and the grey matter covering the anterior pillar of fornix have been removed, and the bundle of Vicq d'Azyr has been traced through the optic thalamus to its termination in the anterior nucleus.

The **cingulum** is a 'long association' tract lying in the limbic lobe. It begins at the anterior perforated spot, arches round the genu, and runs backwards on the corpus callosum lying in the callosal gyrus. Bending round the splenium, it is carried in the isthmus to the hippocampal gyrus, in which it extends forwards to the uncus, and from there to the temporal pole.

The **fornix** is an arched bilateral structure composed mainly of longitudinal fibres. It is united in its middle part to form the body of the fornix. The **body** lies below the corpus callosum, to which it is adherent posteriorly and united anteriorly by the septum lucidum. Its anterior end or apex divides into two anterior pillars, its base into two posterior pillars. The **anterior pillars** descend in front of the foramina of Monro, behind the anterior commissure, sink into the side walls of the third ventricle, and end in the **corpora mammillaria** in its floor. From each of these the **bundle of Vicq d'Azyr** ascends, through the optic thalamus, to end in its anterior nucleus. The **posterior pillars** diverge. Each turns round the optic thalamus, enters the descending horn of the lateral ventricle and becomes continuous with the fimbria and alveus. The **alveus** consists of fibres spread out in a thin sheet over the hippocampus major. The **fimbria**, composed of the rest of the fibres, is attached along the inner side of the hippocampus, and extends forward to the recurved end of the uncus. Where the pillars diverge some fibres pass across from one to the other, forming a thin sheet called the **lyra**.

The figures indicate—

1. Body of fornix.
2. Corpus mammillare. The anterior pillar, and bundle of Vicq d'Azyr are seen above it.
3. Fimbria.
4. Optic thalamus. Below it is the tegmentum of mid-brain.
5, 6, 7. Splenium, body and genu of corpus callosum.
8. Left lamina of septum lucidum.
9. Subcallosal gyrus. Behind it is the anterior commissure.
10. Olfactory peduncle. Note connection between its inner root and subcallosal gyrus.
11. Optic chiasma.
12, 13, 14. Anterior end, middle, posterior end of cingulum.
15. Uncus.
16. Marginal gyrus.
17. Calloso-marginal fissure.
18. Paracentral lobule.
19. Post-limbic sulcus. Above it is the quadrate lobule.
20. Internal parieto-occipital fissure.
21. Cuneus.
22. Posterior calcarine fissure.
23. Lingual gyrus.
24. Occipito-temporal gyrus.

KEYSTONE VIEW CO. . . . . MEADVILLE, PA

▲

29

The Edinburgh Stereoscopic Atlas of Anatomy. Edinburgh: University of Edinburgh, 1910.

Stereographic photographs were used in early twentieth century anatomical education, offering a new way to visualize the human body in three dimensions. By presenting two slightly offset images side by side, stereographs created the illusion of depth when viewed through a stereoscope, allowing the viewer to perceive anatomical structures with a sense of spatial realism that regular illustrations could not provide. This set of 250 stereographs, produced at the University of Edinburgh in the 1920s, has been used by students in Biomedical Communications to study the history of anatomical illustration.

▲

30

Album of Seaweed Specimens Bound in a Shell. Ireland, nineteenth century.

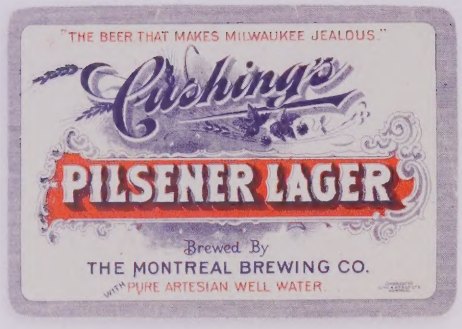
Specimen collecting was a popular pastime in the nineteenth century, reflecting the Victorian fascination with science, exploration, and classification. Fueled by imperial expansion and a growing interest in natural history, individuals – from amateur enthusiasts to professional naturalists – engaged in collecting shells, plants, insects, and other natural curiosities as both a genteel hobby and a way to contribute to scientific knowledge. This book of seaweed specimens, likely compiled by an amateur naturalist, is bound within another specimen, a scallop shell. This unusual binding has been recently used in classes exploring the form of the book and the material culture of the Victorian period.

▲

31

Luggage Label Collection. Various places, 1880-1950.

Luggage labels or baggage stickers, originally created as an aid to help shipping companies identify customer's baggage, quickly developed into free advertising tools. Colours, logos, and branding became more sophisticated, and the labels were soon adopted by the hotel industry. Affixed to luggage, they were seen as status symbols, and their number and diversity proclaimed the carrier's worldliness and affluence at a glance.



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32

Canadian Beer Labels Collection. Various places, 1860s to 1980s.

The collection of 'Breweriana' is comprised of beer labels and brewery stationery. Over three thousand labels spanning more than one hundred years reflect important events such as prohibition and the consolidation of breweries under larger international manufacturers. These ephemeral labels document changes in taste, design sensibilities, and drinking culture, and have been featured in publications on the history of the brewing industry in Canada.

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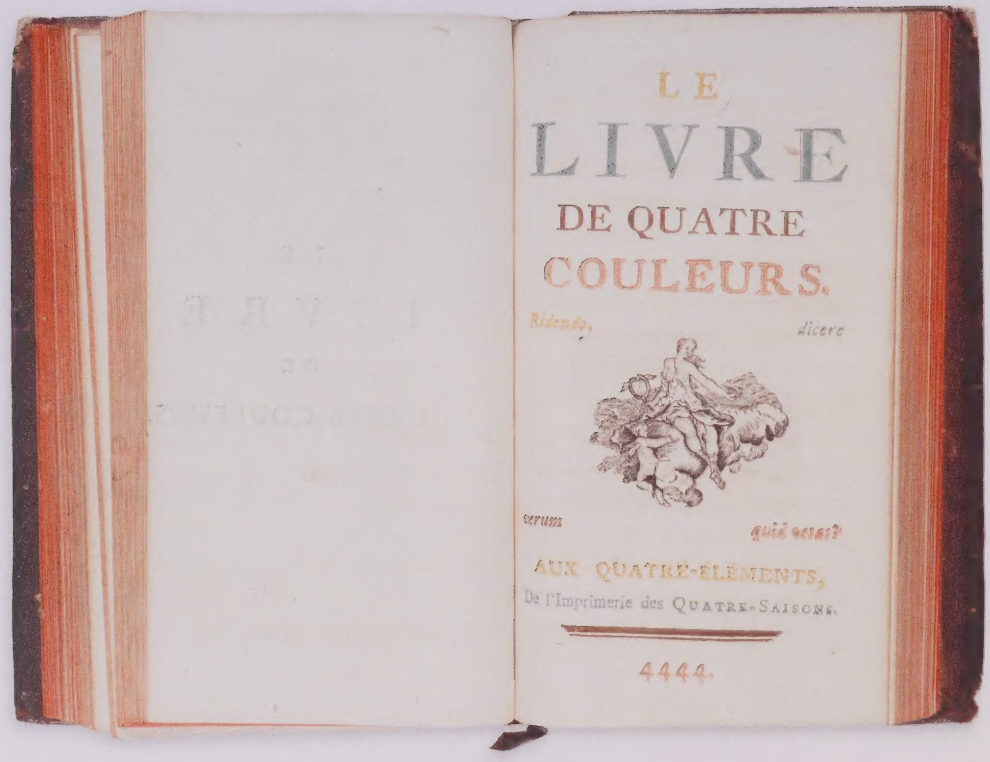
33

Valentines Cards and Calling Cards Collection. Various places, 1840 to 1940.

The Valentine as we know it dates from the mid 1800s, though the custom of exchanging loving greetings goes back much further. The introduction of the uniform Penny Post in Britain made sending mail affordable to all, and London's 'fancy stationery' makers supplied delicate blind-embossed, lace, gilded or silvered papers, which could then be assembled into elaborate cards. Cheaper 'comic' or 'vinegar' valentines were also available, reflecting the trends and characters of their time. This popular collection has been featured on television and in local newspapers.



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34

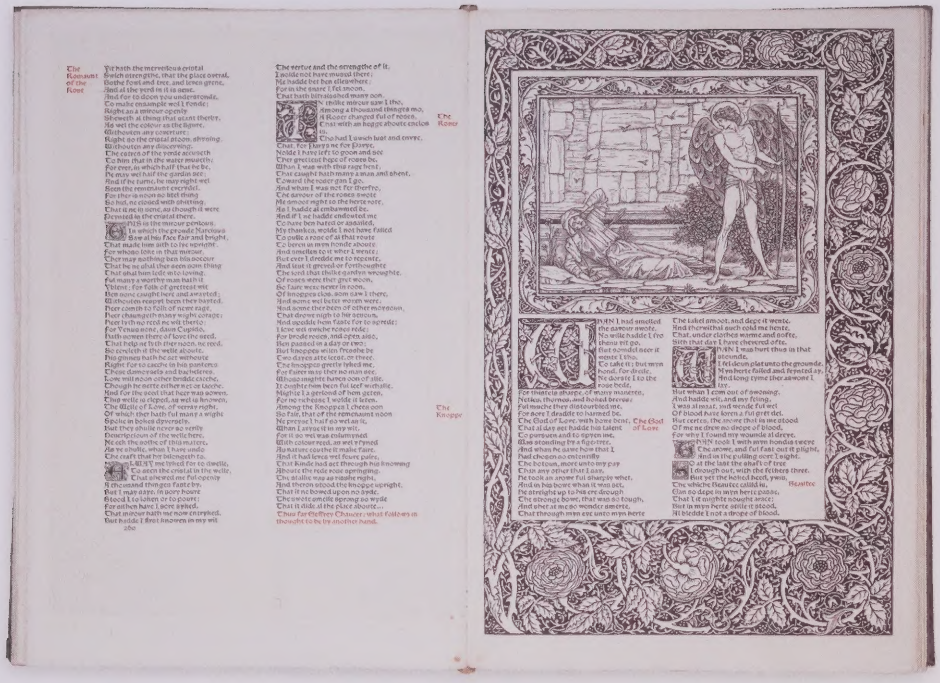
Marquis Louis-Antoine Caraccioli (1719-1803). *Le livre de quatre couleurs*. Paris: De l'imprimerie des Quatre-saisons, 1760.

This volume includes three colourful satirical works on eighteenth-century fashion bound together: *Livre à la mode* (circa 1759), printed entirely in green, a new edition in pink (circa 1759), and *Le livre de quatre couleurs* (1760), with chapters printed in red, blue, yellow, and brown. The title page includes text printed in all four colours, accompanied by a black-ink engraving—remarkable for the time, as each colour would have required a separate press run. These early colourful texts serve as a valuable teaching resource, offering print history and printmaking students insight into the technical challenges and manual labour of the hand-press era.

35

***30 Werkstätten von Handwerkern*. Stuttgart und Esslingen: Schreiber und Schill, approximately 1845.**

Across thirty hand-coloured lithographs, this illustrated children's book offers a glimpse into the workshops of crafts and trades in the nineteenth century, from blacksmiths to stonemasons, bakers, tailors, and bookbinders. Each plate includes a central scene of men and women at work, framed by a border showcasing the tools and goods of their trade. Beyond its visual charm, the album also serves as a compelling primary source on gender roles and the diversity of skilled labour that once shaped daily life.



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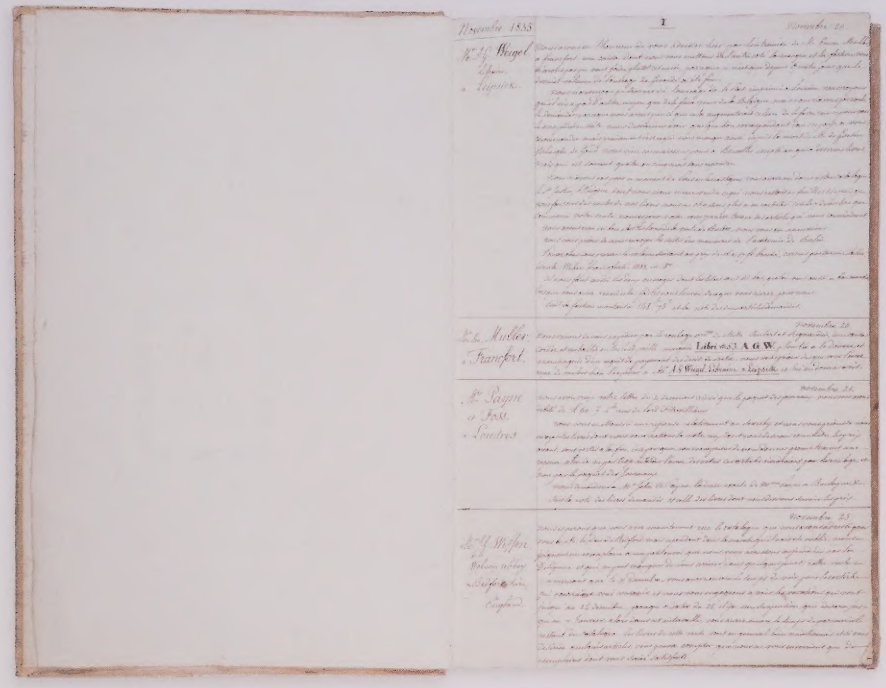
36

Geoffrey Chaucer (d. 1400). *The Works of Geoffrey Chaucer, now Newly Imprinted.* Upper Mall, Hammersmith, Middlesex: Kelmscott Press, 1896.

Commonly referred to as the Kelmscott Chaucer, this masterwork set a new benchmark for book design at the end of the nineteenth century and continues to influence the book arts today. In 1891, William Morris created the pinnacle of the Kelmscott Press as a rebuttal to what he considered the shoddy quality of mass-produced goods wrought by the increased mechanization of the mid-nineteenth century, particularly in the book trade. He wanted to revive the hand printing skills of the pioneering printers of the fifteenth century. To that end, he designed his own typefaces, made his own paper, and printed by hand. Kelmscott produced fifty-three books in total in its short history, none more beautiful than this, its final book. This book is used often in classes and tours when discussing concepts like the 'ideal book' in the context of the fine press movement.



37

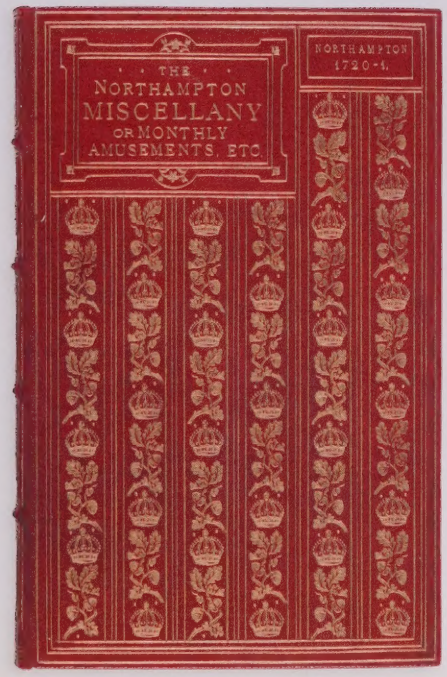
Letterbook of the Frères Debure. Paris, 1835-1847.

The Debure brothers, Jean-Jacques (1765–1853) and Marie-Jacques (1767–1847), were part of a multi-generational dynasty of Parisian booksellers, auctioneers, publishers, and bibliographers. Together with his father Guillaume, they were responsible for some of the great French auction catalogues of the late eighteenth and early nineteenth centuries. By 1834, the Debure brothers were beginning to wind down their business, issuing a series of catalogues over the next several years to sell their stock at auction. The letterbook, which covers the period from late 1835 to 1847, helps to document this dispersal and provides a record of the firm's business transactions and outgoing correspondence with colleagues in the book trade, collectors, librarians, and scholars in America, Britain, and throughout much of Europe. This new addition to the collections will support research and learning in the fields of bibliography, book history, and the history of the antiquarian book trade.

38

Photograph Album of Charlottetown, Prince Edward Island showing staff of Haszard & Moore, approximately 1893 to 1897.

Documentation of the labour behind bookmaking in Canada before its industrialization is scarce, which makes this photograph album showing the staff of Charlottetown printers and binders Haszard & Moore an incredible resource. They hold the tools of their trade, from a forme of type reading 'Haszard & Moore, Printers' to a brush and pot of glue, and thread and scissors for binding. Paired with a guide to the birds of PEI printed from the same press in the collections, this album provides a great introductory discussion for workshops on the history of Canadian print.



39

Birdsall & Son Bookbinding Finishing Tools. Northampton, England, 1792-1961.

In 1968, University of Toronto Library purchased this collection of over three thousand finishing tools from the Birdsall Bindery, which operated in Northampton, England from 1792 until its closure in 1961. Finishing tools are used to decorate the covers of books, primarily those bound in leather or bookcloth. The brass end of the tool is heated and then impressed into the covering material. Gold leaf – or other foils and colourants – can be used to colour the impression. Examples of Birdsall bindings along with the finishing tools are often featured in classes learning about the history and making of bookbindings.

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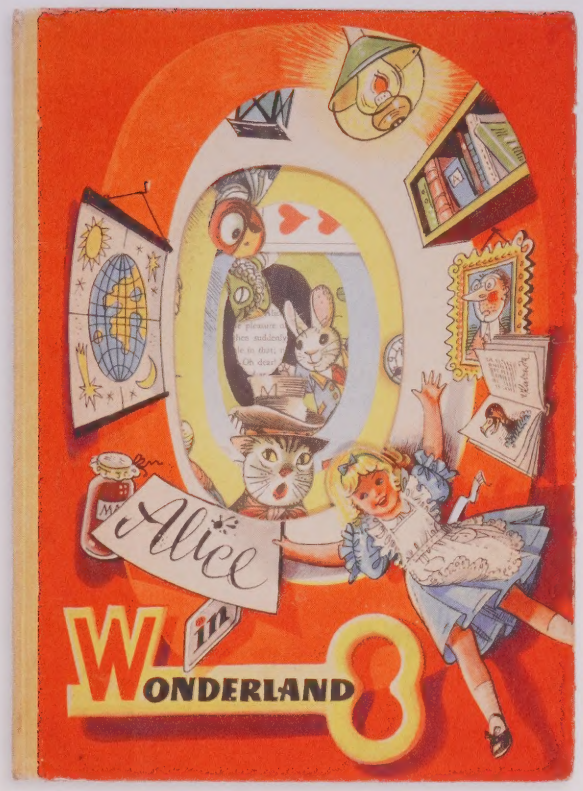
40

Mary Shelley (1797-1851). *El moderno prometeo*.
Buenos Aires: Biblioteca de la Nación, 1912.

Winnipeg-based artist Aarom Von Hemmersbach is responsible for this unique tattooed rebinding of the first translation of *Frankenstein* into Spanish. Aarom has pioneered the challenging process of tattooing images directly onto bookbinding leather, and his distinctive illustration style has found a keen audience of collectors and admirers the world over. Aarom's work joins significant collections of design bindings in the library, which highlight the centuries of craft and labour behind this art form.



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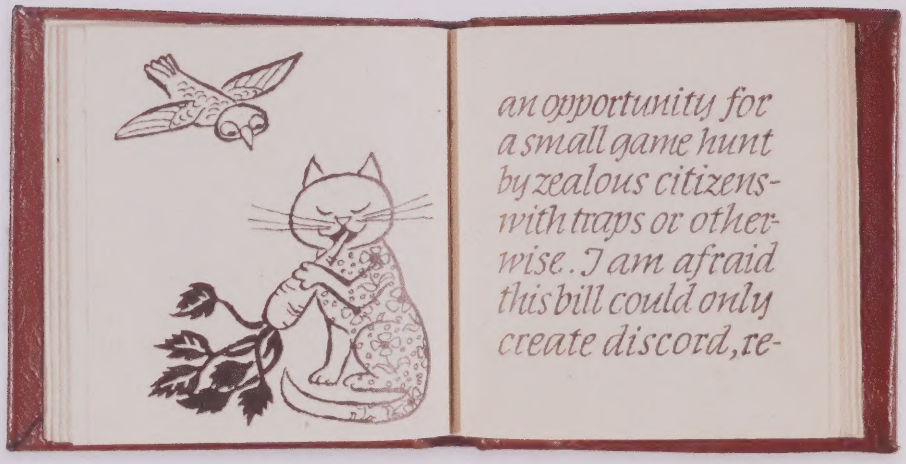
41

Lewis Carroll. *Alice in Wonderland*. London: Bancroft & Co., 1960s.

The Joseph Brabant Lewis Carroll Collection is the largest and most frequently used single-author collection at the library. Owing to the popularity of the story itself – *Alice in Wonderland* has never been out of print since its first publication in 1865, it has been translated into over 170 languages and inspired generations of book artists and designers. Librarians often draw on the diversity of versions of *Alice in Wonderland* to showcase on tours, especially to younger audiences. This whimsical and colourful pop-up, expertly executed by the Czech artist Vojtěch Kubašta (1914-1992) and featuring two double-page pop-up spreads, is a particular crowd pleaser.



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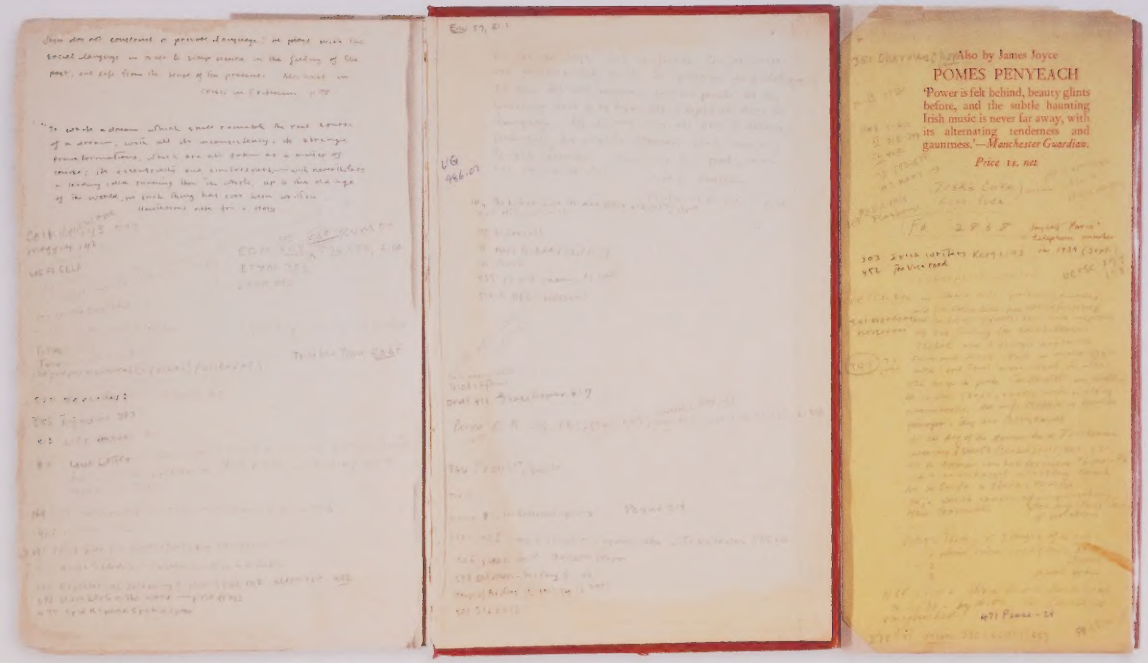
42

***Adlai Stevenson's Veto*, 1949. Amsterdam: Privately printed, 1971.**

Playful illustrations accompany the text of Governor Adlai Stevenon's veto to 'An Act to Provide Protection to Insectivorous Birds by Restraining Cats' in the Illinois General Assembly in 1949. Referred as the 'cat bill', this legislation required cats to be leashed when outdoors. This book has been used in workshops as a typical example of a miniature book, and in public tours as feline advocacy text.



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43

James Joyce (1882-1941). *Finnegans Wake*. London: Faber and Faber, 1939.

A frequent question, particularly by new visitors to the library, is what makes a book rare. This copy of Joyce's *Finnegans Wake* addresses three criteria of rarity. For one, it is a first edition, published in 1939, making it highly valuable. Second, it is an association copy: it belonged to someone of interest, giving it an important provenance. What makes this copy extra special is that it is from the library of the famed media theorist Marshall McLuhan, and heavily annotated by himself, adding another dimension of rarity. This volume is one of almost 4,500 books that comprise the McLuhan Library, now held here at the library. When used in a class or tour, this is often paired with Pérez Grobet's altered version of *Finnegans Wake* to bring both items in conversation.

44

Ximena Pérez Grobet. *Reading Finnegans Wake*. Barcelona: Nowhereman Press, 2013.

While it may seem shocking to see a book cut up or mutilated, altered books are a familiar medium for artists to remake or reimagine an existing work to create an entirely new one, often to challenge and confront the themes of the original book. The Barcelona-based artist Ximena Pérez Grobet wanted to convey the famous complexity – some would say the impenetrability – of the text of James Joyce's seminal final novel *Finnegans Wake* (1939). She cut up a 1965 Faber and Faber edition line by line to create thin strips of paper of the text. Using knitting needles, she patched the strips together to create new pages, all the while respecting Joyce's text by keeping it in the same order as the original. Students encountering this book are encouraged to run their hands along the pages, to feel the beauty of this work and its distinctive take on textuality.

I, John Mandeville, Knight, albeit the not worthy, that was born in England, in the town of St. Albans, and passed the sea in the year of our Lord Jesu Christ, 1322, in the day of St. Michael, and hitherto have long time over the sea, and have seen and gone through many diverse lands, and many provinces and kingdoms and isles and have passed throughout Turkey, Armenia the little and the great, through Tartary, Persia, Syria, Arabia, Egypt the high and the low, through Lybia, Chaldea, and a great part of Ethiopia, through Amazonia, India the less and the more, a great part and throughout many other isles, that be about India; where dwell many diverse folks, and of diverse manners and laws and of diverse shapes of men. Of which lands and isles I shall speak more plainly hereafter, and I shall devise you of some part of things that there be, when time shall be, after it may best come to my mind, and specially for them, that will and are in purpose for to visit the Holy City of Jerusalem and the holy places that are thereabout. And I shall tell the way that they shall hold thither, for I have often times passed and ridden that way, with good company of many lords. God be thanked! And ye shall understand, that I have put this book out of Latin into French, and translated it again out of French into English, that every man of my nation may understand it. For lords and knights and other noble and worthy men that can Latin but little, and have been beyond the sea, know and understand. If I say truth or no, and if I err in devising, for forgetting or else, that they may redress it and amend it. For things passed out of long time from a man's mind or from his sight, men soon may forgetting because that mind of man may not be comprehended nor withheld, for the frailty of mankind.

THE LANDS OF ALBANIA AND OF LIBYA, OF THE WISHES FOR WATCHING THE SPARROW-HAWK; AND OF NOAH'S SHIP.

NOW, SINCE I HAVE TOLD YOU BEFORE OF THE HOLY LAND AND OF THAT COUNTRY AROUND, AND OF MANY WAYS TO GO TO THAT LAND AND TO MOUNT SINAI, AND OF BABYLON THE MORE AND THE LESS, AND TO OTHER PLACES THAT I HAVE SPOKEN BEFORE, NOW IS THE TIME, IF IT LIKE YOU, TO TELL YOU OF THE COUNTRIES AND ISLES AND DIVERSE BEASTS, AND OF DIVERSE FOLK BEYOND THESE COUNTRIES. ¶ For in those countries beyond are many diverse countries and many great kingdoms, that are departed by the four floods that come from terrestrial paradise, for Mesopotamia and the kingdom of Chaldea and Arabia are between the two rivers of Tigris and of Euphrates, and the kingdom of Media and of Persia are between the rivers of Nile and of Tigris, and the kingdom of Syria, whereof I have spoken before, and Palestine and Phoenicia are between Euphrates and the sea Mediterranean, the which sea reaches in length from Morocco, upon the sea of Spain, to the Great Sea, so that is here beyond Constantinople three thousand and forty Lombardy leagues. ¶ And toward the sea Ocean in India is the kingdom of Scythia, that is all closed with hills. And after, under Scythia, and from the sea of Caspian to the river of Thanay, is Amazonia, that is the land of Feminye, where no man is, but only all women. And after is Albania, a very large realm; and it is called Albania, because the folk are whiter there than in other countries there about; and is that country are hounds so great and so strong, that they assail bears and slay them. And then after is Hircania, Bactria, Hiberia and many other kingdoms. ¶ And between the Red Sea and the sea Ocean, toward the south is the kingdom of Ethiopia and of Libya the higher, the which land of Libya (that is to say, Libya the low) that begins at the sea of Spain from thence where the pillars of Hercules are, and lies against Egypt and toward Ethiopia. In that country of Libya is the sea more high than the land, and it seems that it would cover the earth, and nevertheless yet it passes not his marks. And men say in that country a mountain to which no man comes. In this land of Libya whoso casts toward the east, the shadow of himself is on the right side; and here, in our country, the shadow is on the left side. In that sea of Libya are no fish; for they may not live nor endure for the great heat of the sun, because the water is evermore boiling for the great heat. And many other fair things are there in that land, that I will not bring to roll or to number. But of some parts I shall speak more plainly hereafter. ¶ Whose will then go

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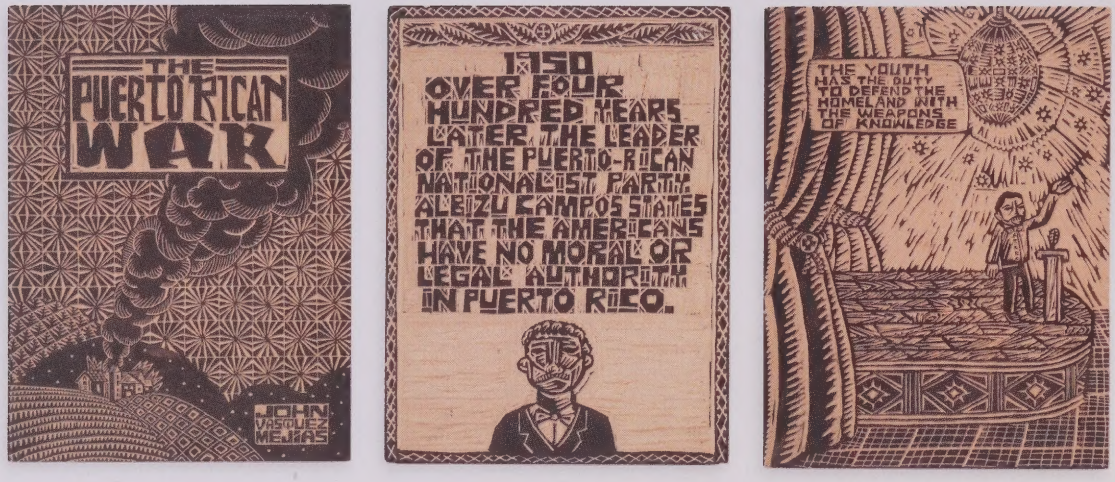
45

John Mandeville (attributed). *The Travels of Sir John Mandeville Beyond the Holy Land*. Santa Cruz, CA: Foolscap Press, 2019.

New additions to the collections can be both deliberate and serendipitous. This fine press version of Mandeville's famous travel book was purchased at the Toronto Antiquarian Book Fair in 2022, deliberately to complement the library's holdings of Mandeville's text, including our earliest printed edition from the seventeenth century. A year later, a fourteenth-century manuscript of *The Travels*, also featured in this exhibition, joined the collections, enabling us to show the same narrative, in a different form and in a different language, over a span of over six hundred years.



46

John Vasquez Mejias. Puerto Rican War Collection. New York: 2020-2024.

These blocks are part of a collection of over eighty woodcuts hand-carved by artist John Vasquez Mejias for his graphic novel, *The Puerto Rican War*, which recounts a story of a group of Puerto Rican revolutionaries fighting for independence from the US in the 1950s. The blocks are distinctively crafted, as they are not engraved in reverse to produce a relief print. Instead, the images are carved directly and reproduced in print through imaging, allowing the original blocks to be read in their correct orientation. Mejias has also adapted the book into a live performance, featuring papier-mâché marionettes and luchador masks. Materials from this collection have been featured in printmaking courses and in recent displays on protest print cultures in Latin America.

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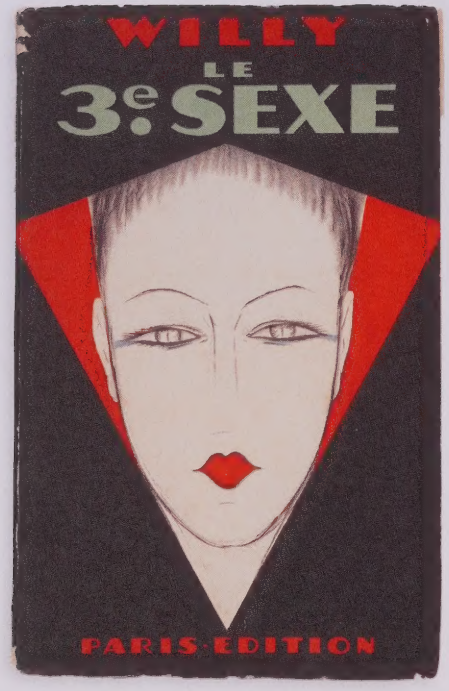
47

José Guadalupe Posada (1852-1913). *Los 41 maricones*. Mexico: Imprenta de A. Vanegas Arroyo, 1901.

On 17 November 1901, police raided a crossdressing ball in Mexico City and arrested a group of forty-one men, half of whom were dressed as women. This news flyer illustrated by the popular printmaker José Guadalupe Posada quickly introduced Mexican readers of the time to the 'sordid' lives of homosexuals and instantly sparked the first major social and political scandal to openly confront the subject of homosexuality in modern Latin America. The men were publicly humiliated and some of them even sentenced to forced labour away from their homes in the Yucatán peninsula. Today, the 'dance of the 41' is a symbol of homosexuality in popular culture in Mexico—the number 41 still stands for male homosexuality—and a graphic reminder of the history of oppression against LGBTQ+ peoples across the Americas.



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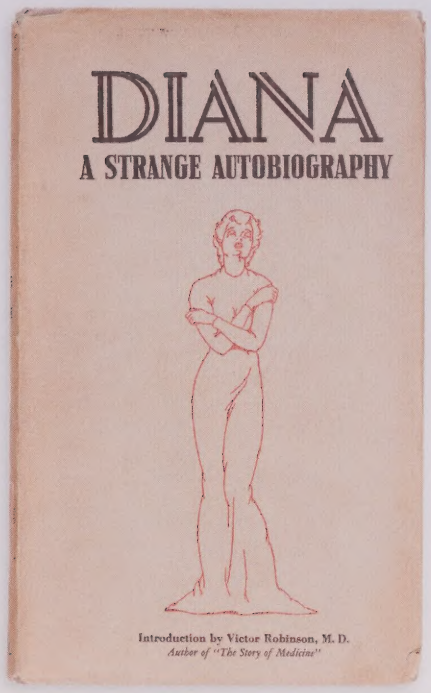
48

Henry Gauthier-Villars (1859-1931). *Le Troisième Sexe*. Paris: Paris-Édition, 1927.

Written by Willy, the penname of French novelist Henry Gauthier-Villars, this work examines homosexual subcultures of France, Germany, and Italy in the early twentieth century, providing a glimpse of the popular places and events frequented by homosexuals in the 1920s. The strikingly androgenous image on the cover, together with its bookplate, made this book a popular item in groups learning about queer print cultures and history. Designed by Wesley Bates, the bookplate shows two men pulling a book from the flames, with the date of the burning of the library of Magnus Hirschfeld's Institut für Sexualwissenschaft (Institute of Sex Research). In one of the most famous instances of book burning in World War II, the Institute's collection was destroyed by the Nazis in May of 1933. This book was donated to the library along with seventy-three other titles, as part of an attempt by a local book collector to bring together items that would have formed this lost library.



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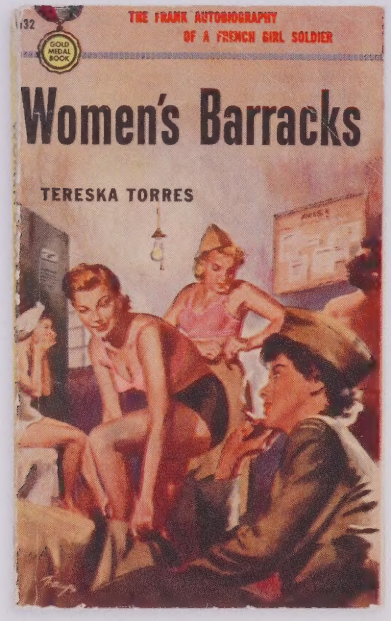
49

Diana Frederics (pseudonym). *Diana: A Strange Autobiography*. New York: The Citadel Press, 1939.

This novel is the coming-out story of an American woman who 'tried to be normal' until she decided to embrace her sexuality and live happily as a lesbian. The book was initially published as a hardcover by the Citadel Press in 1939, and later reprinted in pulp paperback editions between 1955 and 1975. This personal narrative stands out for its positive portrayal of lesbians at a time when most books on the subject labeled female homosexuality as a pathology. American educator and writer Frances V. Rummell, who wrote as Diana Frederics, never lived to see her name printed on the cover of her ground-breaking book.
The publishing history of this novel makes it an interesting case study for classes learning about lesbian writings and publishing history in the twentieth century.



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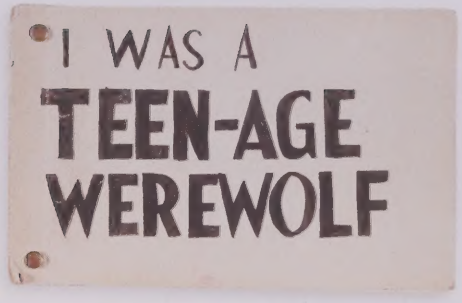
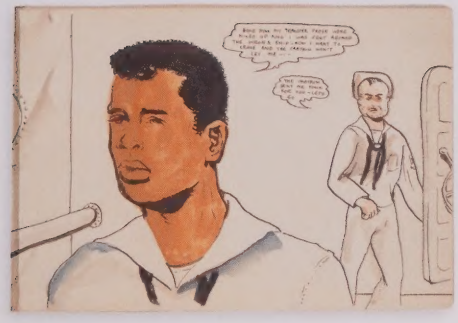
50

Tereska Torres (1920-2012). *Women's Barracks*.
New York: Fawcett Publications, 1950.

The publication of *Women's Barracks* marks the start of a 'golden era' of lesbian pulps in the new paperback publishing industry. Between 1950 and 1965, millions of copies of lesbian-themed pulps were readily available in newsstands and chain stores across North America. Tereska Torres's autobiographical novel about women in wartime was one of the first titles in the new paperback format to sell over one million copies in its first year of publication. *Women's Barracks* also introduced a generation of lesbian readers to the world of pulps: sensational stories wrapped in matching lurid covers, and available to readers in a range of locations at a low cost. Under the heading 'The frank autobiography of a French girl soldier', the cover illustration of *Women's Barracks* inspired the cover art of numerous lesbian pulps that are now considered classics of the genre. This pulp is a regular feature in classes and tours learning about the modern publishing history with a focus on books on LGBTQ+ themes.





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51

Original cartoon books. United States, approximately 1950.

Created by an unidentified artist, the twenty-one handmade books in this set contain gay erotic stories based on popular culture with titles such as: 'I was a teenage werewolf', 'Miss Thing!', and 'Boatswain's-mate Ben Dover Presents... Navy Blues'. Highly imaginative and visually attractive, this collection of original cartoon books is a rare survival of queer culture from the twentieth century. The books have been recently featured in tours, classes, and events on LGBTQ+ topics, such as this year's summer seminar on queer book arts.

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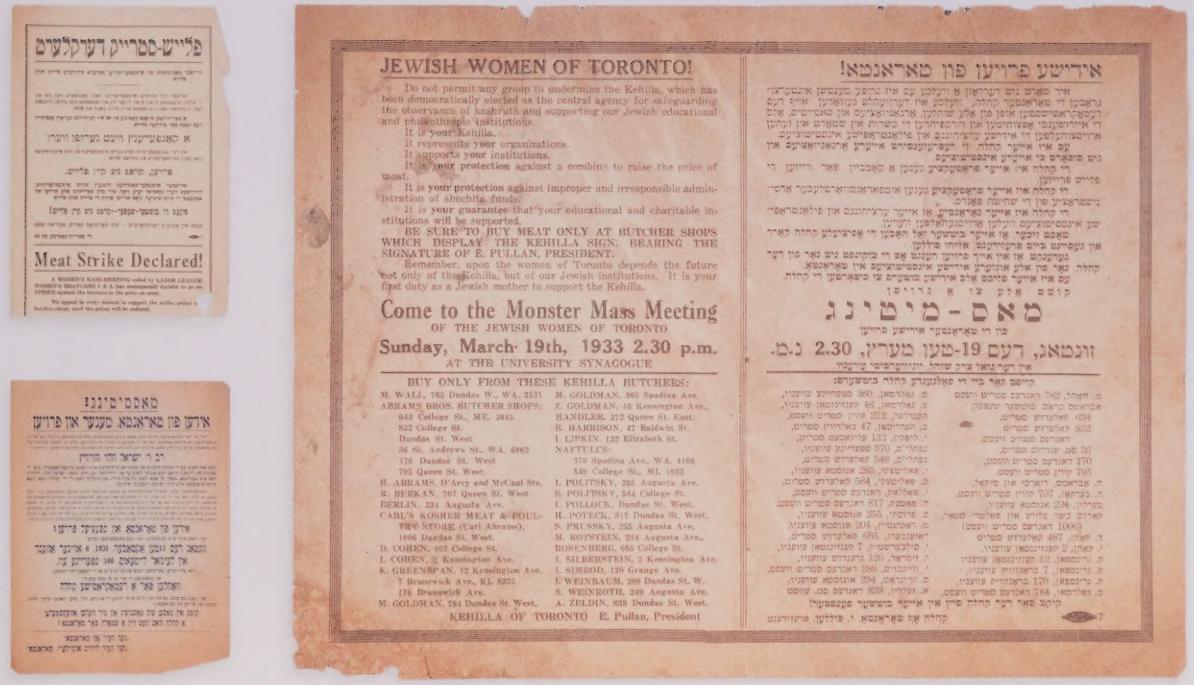
52

Ángel Bracho (1911-2005). ¡Victoria! Destrucción total del fascismo. Mexico: Taller de Gráfica Popular, 1945.

The Taller de Gráfica Popular (Workshop for Popular Graphic Arts) was formed in 1937 as an artistic collective to raise political awareness through the production and distribution on the streets of Mexico, particularly Mexico City, of posters, flyers, prints, newspapers, books, pamphlets, and even banners and signs for political rallies and demonstrations. This poster by Ángel Bracho—one of the founding members of the collective—celebrates the Allied victory over Nazi Germany, with a caption expressing solidarity with 'all workers and progressives in Mexico and the world,' in a step toward the 'total destruction of fascism.' This poster was featured in a recent one-day display on protest print cultures in Latin America.



53

Toronto Jewish Broadsides. Toronto, 1920s-1940s.

In the 1930s, a battle was raging in Toronto's Jewish community over norms regarding kosher meat, labour issues, religiosity, and politics. This battle, in which women played a prominent role, was waged through posters and flyers, mostly in Yiddish, that were distributed around Jewish neighbourhoods. Over eighty of these posters and flyers are now available in the library as evidence of the many businesses and individuals who made up Toronto Jewish life and history in the last century, providing students and visitors a view into day-to-day Jewish life and the contributions of ordinary people to Jewish communities in Toronto. These posters have been on display on several occasions, especially in an annual course on Canadian Jewish History.

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54

Mordchai Sarna (b. 1917). *In di orems fun toyt*. Paris, 1946.

Born in Sandomierz, Poland, Mordchai Sarna was an active member of Zionist youth organizations until World War II and a survivor of various Nazi ghettos and death camps between 1940 and 1945. This book's title translates to In the *Arms of Death*, and it is a collection of short stories and poems of Jewish resistance against the Nazis in the ghettos and in the woods of Poland. It is also one of the first attempts to commemorate the Holocaust through literature, including songs that were sung in the ghettos and the camps. Given its early date and distinctive genre, as well as the striking cover, this book has been presented in various classes, tours, and events on the Holocaust and its commemoration. Recently, two undergraduate students selected the songs in this book as the focus of a project in which they put them to music and translated them to English.

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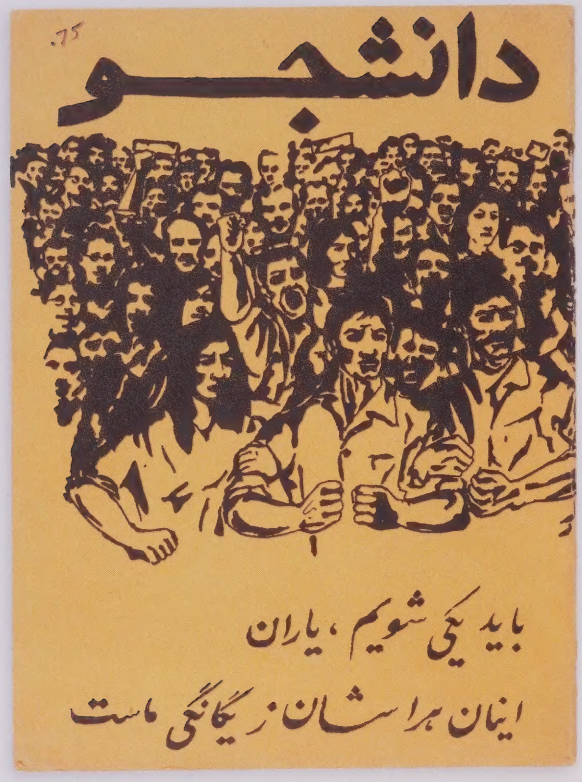
55

Hagadah shel Pesaḥ. Kibbutz Be'eri, 1953.

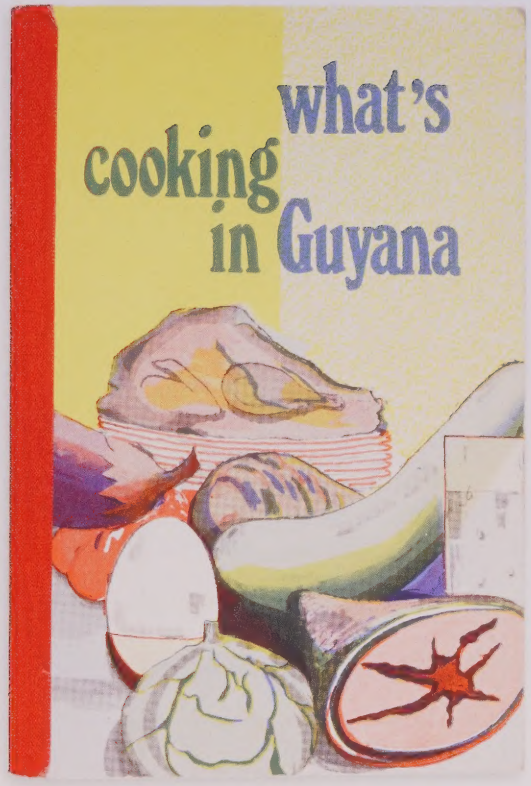
Non-religious *kibbutzim* (Socialist-Zionist, mostly agrarian cooperative communities) started producing their own Haggadot in the mid 1930s, introducing new non-traditional readings to the genre with a variety of local variations and innovations. Such Haggadot document the events of the time and ideologies of these communities. Kibbuts Be'eri was established in the Western Negev in 1946. In this Haggadot, the text begins with secular sayings, songs, and non-religious blessings, having no resemblance to traditional Haggadot until the final sections on the Exodus from the Bible. The time of publication of this Haggadah, just a few years after the Holocaust and following the establishment of the State of Israel, the connection to and love of the land of the people of Be'eri, as well as their socialist and pacifist ideologies, are elements reflected over a few pages. This Haggadah is often shown in classes and tours about Passover and the Haggadah, including the recent one-day display on Haggadot in 2024.



56

***Dānishjū: Quarterly Review of (I.S.A.U.S.).* Berkeley, California: Iranian Student Association in the United States (I.S.A.U.S.), 1975.**

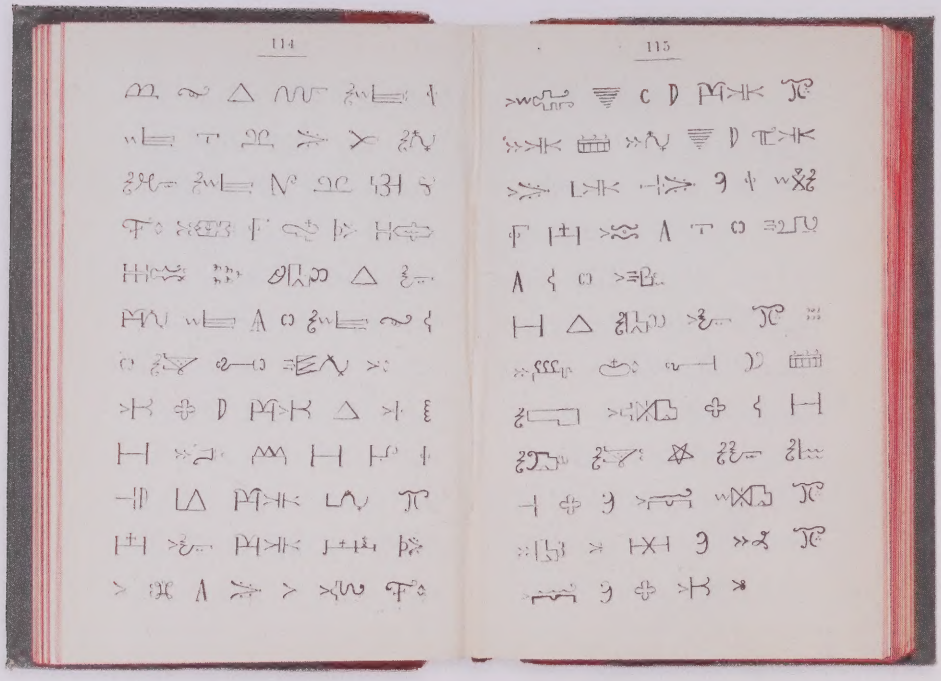
Published in 1975 by the Iranian Student Association in the United States, Dānishjū (student) is a Persian-language periodical that reflects the political activism of the Iranian diaspora. The publication articulates a generational call for solidarity and democratic reform in its bold cover design and striking slogans. In teaching, Dānishjū illustrates student activism, diaspora politics, and the role of print in mobilizing political movements. This pamphlet was used during an event related to bringing attention to a new collection of publications on the Iranian student movements, emphasizing its value as both a text and a pedagogical tool.



57

***What's Cooking in Guyana*. Georgetown: Ministry of National Development and Agriculture and Carnegie School of Home Economics, 1973.**

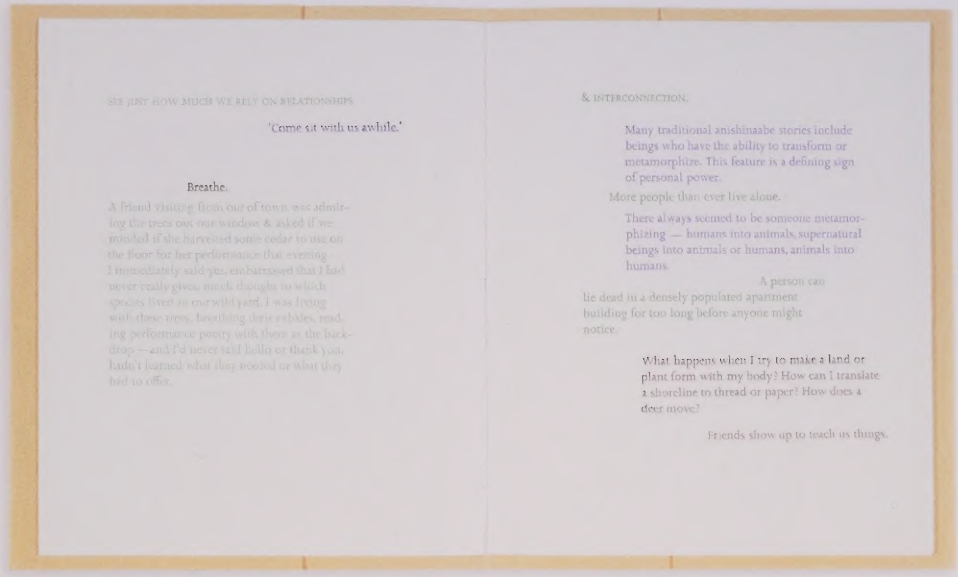
In 1973, the Carnegie School of Home Economics published the first edition of *What's Cooking in Guyana* to showcase local products and the skills of the school's home economists. Since then, the book has sold over thirty thousand copies worldwide, so the Library invited a local bakery owner and chef and cookbook author and chef to share their personal experience with this cookbook and discuss its lasting impact in Guyana. Their conversation about food and memory in Guyana and within the diaspora was one of the most popular and lively library events in recent years.



58

Christian Kauder (1817–1877). *Sapeoig oigatigen tan tetli gômgoetjoigasigel*. Ristigouche [Listuguj], Québec: The Micmac Messenger, 1921.

Schoolchildren commonly learn that Indigenous nations in Canada were primarily oral cultures, but examples of recorded memory-keeping that predate contact with settlers help complicate this story for students and visitors. One unique example is komqwejwi'kasikl, commonly known as Mi'kmaq hieroglyphics or ideograms, as each of its some 2,700 glyphs represent a concept or idea. This modern book is a reprint of an 1866 edition, which was largely lost in a shipwreck—remaining the only known book printed from a komqwejwi'kasikl typeface. Its author, missionary Christian Kauder, published it to support a long tradition of manuscript copying in L'Nuk (Mi'kmaq) communities. In classes, this book is paired with poet Michelle Sylliboy's 2019 book *Kiskajeyi: I Am Ready*, which rejuvenates komqwejwi'kasikl in a contemporary context.



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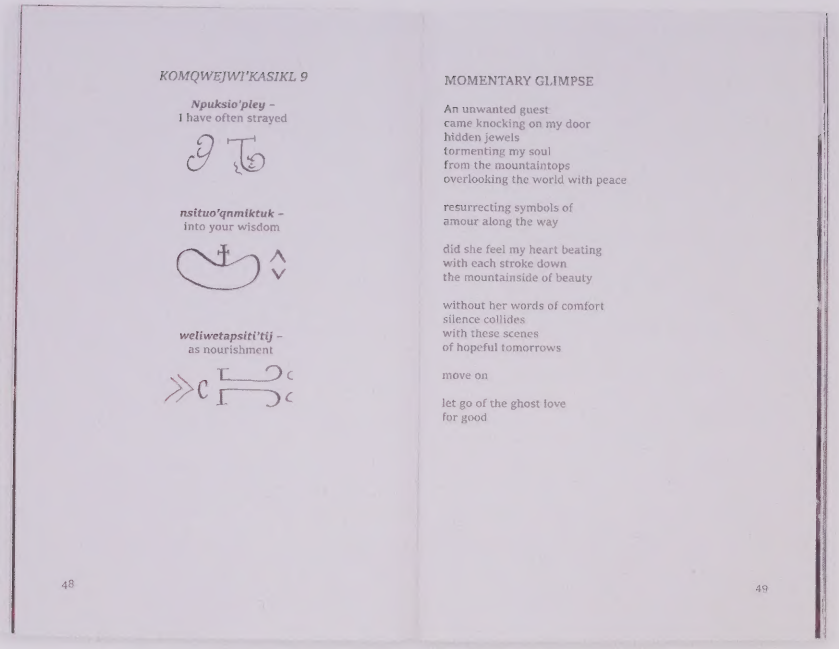
59

Jenn Cole (1983-), Ziysah von Bieberstein (1981-), William Kingfisher (1958-). *Practices*. Havelock, Ontario: O Underworld! Press, 2022.

In the innovative English class 'Language is Material', students each write and craft their own chapbook. Early in the semester, students visit the library to gain inspiration from an incredible array of examples, from Reformation pamphlets and eighteenth-century Scottish ballads, to *literatura de cordel* and the works of bpNichol. Students have consistently gravitated towards this chapbook, printed by Bennett Bedoukian, for its three-coloured printing and beautiful design, which represents a poetic interweaving of three artists' voices as they meditate on land-based Indigenous storytelling, community-building, and artistic inspiration.



KOMQWEJWI'KASIKL 9

Npuksio'pley –
I have often strayed

nsituo'qnmiktuk –
into your wisdom

weliwetapsiti'tij –
as nourishment

48

MOMENTARY GLIMPSE

An unwanted guest
came knocking on my door
hidden jewels
tormenting my soul
from the mountaintops
overlooking the world with peace

resurrecting symbols of
amour along the way

did she feel my heart beating
with each stroke down
the mountainside of beauty

without her words of comfort
silence collides
with these scenes
of hopeful tomorrows

move on

let go of the ghost love
for good

49

▲

60

Michelle Sylliboy (1968-). *Kiskajeyi: I Am Ready.* Nanoose Bay, British Columbia: Rebel Mountain Press, 2019.

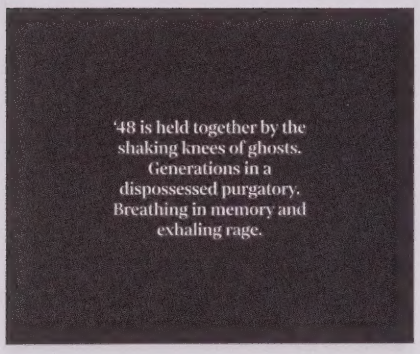
Interdisciplinary L'nu/Mi'Kmaq artist and writer Michelle Sylliboy has been a key force in the rejuvenation of komqwejwi'kasikl, including being the first person to publish contemporary poetry using the glyphs. Sylliboy is currently developing educational resources for komqwejwi'kasikl and has a clothing line featuring the glyphs. In classes, this book shows how reconnecting with the history of komqwejwi'kasikl can contribute to the revitalization of Mi'kmaq knowledge, culture, and communities in the present. The poem 'Komqwejwi'kasikl 9' describes the experience of reading books.

▲

61

William J.G. Pinto (1953-). *A.B.L.C. 20 anos de amor à cultura*. Rio de Janeiro: Academia Brasileira de Literatura de Cordel, 2008.

Literatura de cordel, or 'string literature', is a tradition of popular narrative poetry that emerged as a print culture in the Brazilian Northeast in the late nineteenth century and gained popularity across Brazil in the second half of the twentieth century. Cordel pamphlets incorporate verses in oral form with traditional woodcut illustrations, depicting in their covers and texts a variety of topics ranging from local heroes to contemporary socio-political issues and popular culture in Brazil. In this cordel marking the twentieth anniversary of the Brazilian Association of Cordel Literature, William J. Gomes Pinto recognizes the contributions of fellow popular poets to culture and society, such as disseminating news to rural regions and supporting literacy campaigns and popular education. In classes and tours, cordel pamphlets provide students and visitors opportunities to interact with a distinct print and graphic culture that continues to serve as a tool for communication and culture in Brazil.



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62

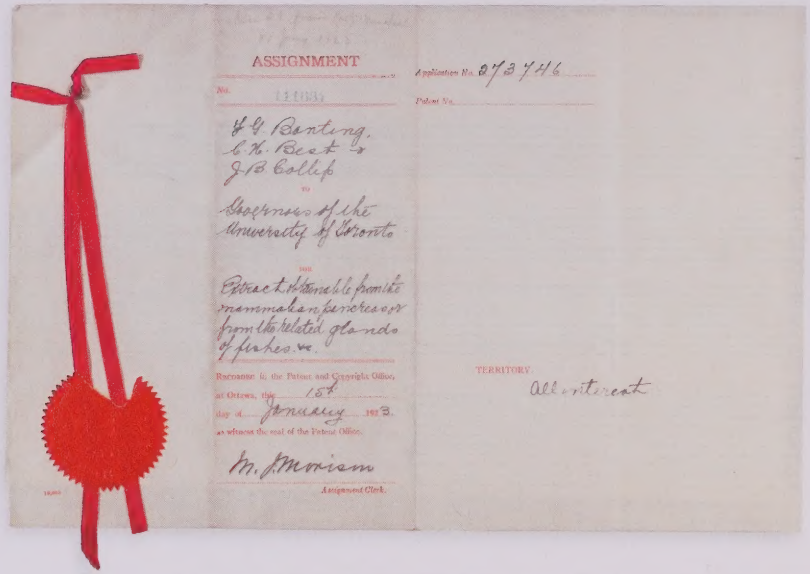
Maen Hammad. *Landing*. Montreal: Huwawa, 2025.

Landing is a compelling visual and textual exploration of the lives of Palestinian skateboarders in the occupied West Bank, as they carve out space for resistance, identity, and freedom under Israeli settler-colonial rule. The photobook features over one hundred photographs taken between 2015 and 2022, along with essays, poems, and interviews, creating a portrait of youth navigating trauma through movement and creativity. Produced in collaboration with book designer Roï Saade, *Landing* combines Maen Hammad's personal narrative with the collective voices of Palestinian skaters— offering readers a counter-narrative to dominant depictions of Palestine. In classes or tours, contemporary photobooks like *Landing* serve as prompts for discussions on visual resistance, decolonial aesthetics, and the politics of youth culture in occupied contexts.

63

Elizabeth Simcoe (1766-1850). Original Watercolour Drawing of Niagara Falls. Ontario, 30 July 1792.

This watercolour of Niagara Falls, painted on July 30, 1792, is one of the earliest known images of the falls. It was created by Lady Elizabeth Simcoe (1766–1850), wife of John Graves Simcoe, the first Lieutenant-Governor of Upper Canada. A dedicated artist and diarist, Lady Simcoe accompanied her husband during his time in Upper and Lower Canada from 1791 to 1796, recording their travels through numerous sketches, watercolours, and journal entries. The library holds part of Lord Simcoe's library and significant Simcoe family archives. Her diaries and paintings were featured in the Archives of Ontario's online exhibit 'Travels with Elizabeth Simcoe; A Visual Journey Through Upper and Lower Canada'. In recent library tours, her works have been highlighted as early visual and written records of life during imperial expansion in Canada.


ASSIGNMENT

Application No. 873416

No.

Patent No.

F.G. Banting,
C.H. Best &
J.B. Collip

to

Governors of the
University of Toronto

TERRITORY

All interest

Extract therefrom suitable for the
mammalian pancreas or
from the related glands
of fishes &c.

Recorded in the Patent and Copyright Office,
at Ottawa, this 15th
day of January 1923.
as witness the seal of the Patent Office.

M. J. Morison

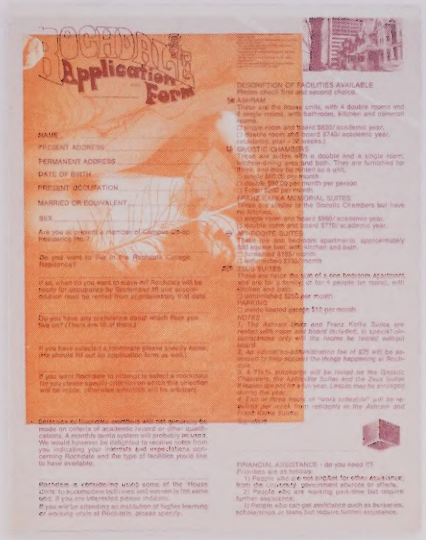
Assignment Clerk.

▲

64

F.G. Banting, C.H. Best, and J.B. Collip. *Assignment of the Patent for the Preparation of the Extract to the University of Toronto's Board of Governors for the Sum of One Dollar.* January 1, 1923.

In this document, signed on 19 December 1922, F.G. Banting, C.H. Best, and J.B. Collip sold the Canadian patent for the preparation of insulin to the University of Toronto for the token payment of $1.00. By turning over the patent to the University, the scientists ensured that no individual or company could claim exclusive rights to their method or patent it for personal or commercial gain. This is a key document in the early development and manufacture of insulin and is frequently referenced by the media or by medical historians. The history and development of insulin is thoroughly documented in the archives housed in the library, containing material created by the scientific team of Frederick Grant Banting (1891-1941), Charles Herbert Best (1899-1978), James Bertram Collip (1892-1965), and John James Rickard Macleod (1876-1935). These files, which document the various stages of the discovery of insulin, include research notes, lab notebooks, patient records, correspondence, and photographs. The Discovery of the Insulin collections were inscribed into UNESCO's Memory of the World Register in 2013.



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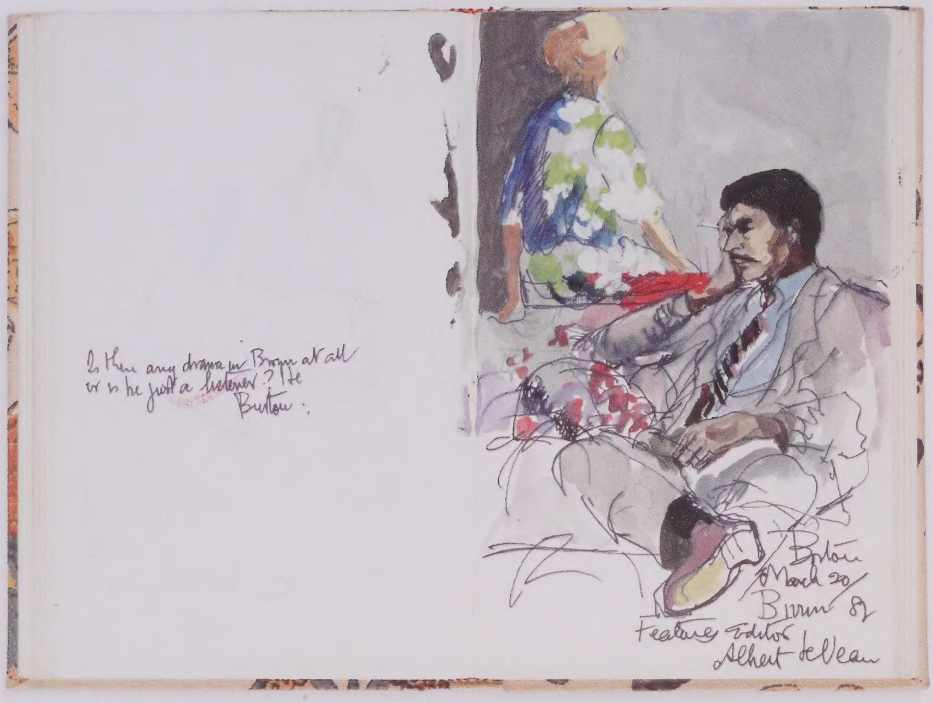
65

Rochdale College Collection. Application Form. 1968.

Rochdale College, which occupied the eighteen-story building that still stands at 341 Bloor Street West, Toronto, was a co-operative living space and an experimental 'free university' that operated between 1968 and 1975. It was one of over three hundred tuition-free universities in North America at the time. Its residential facilities included communal living spaces along with traditional apartments. As an educational institution, it rejected formal professors and traditional classes. Instead, Rochdale offered student-organized classes and did not grant certified degrees. Despite its original innovative vision, Rochdale ultimately closed in 1975 due to financial instability and public criticism relating to drug use and crime within the building. On display is a colourful application form to attend Rochdale College prior to its 1968 opening. The form details the unique living units available within the building, such as Ashram Units, Gnostic Chambers, Franz Kafka Memorial Suites, Aphrodite Suites, and Zeus Suites. Materials from the Rochdale College Collection are frequently used in classes learning about countercultural movements in the 1960s and 1970s, alternative education models, literature, art, publishing, and the history of social movements in Toronto.



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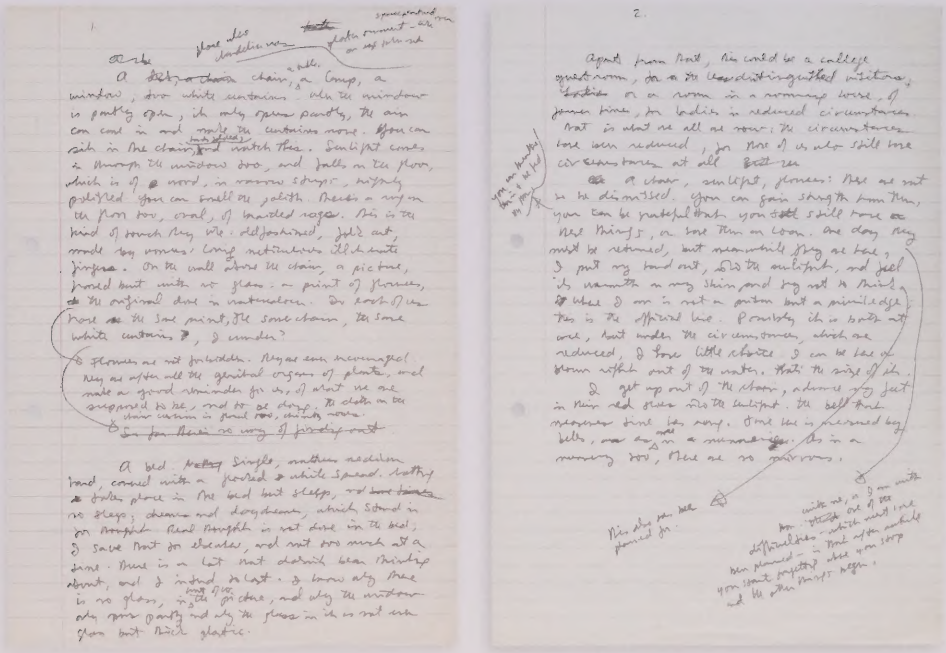
66

Derek Walcott (1930-2017). Notebook with Holograph Notes, Sketches, and Watercolours for 'The Last Carnival'. 1980s.

Derek Walcott was a poet, playwright, and professor from St. Lucia known for works that explored the Caribbean cultural experience. He received the Nobel Prize for Literature in 1992. This notebook from the archives of Derek Walcott features a series of sketches and paintings created for his play 'The Last Carnival.' All sketched and painted by Walcott, these illustrations depict proposed sets, costume designs, and play characters, offering insight into his creative process as both a playwright and artist. Walcott's archives—comprising of material relating to his poetical, theatrical and prose writings, drawings, paintings, photographs, and correspondence—are regularly consulted by scholars and writers from all over the world, in person and remotely.



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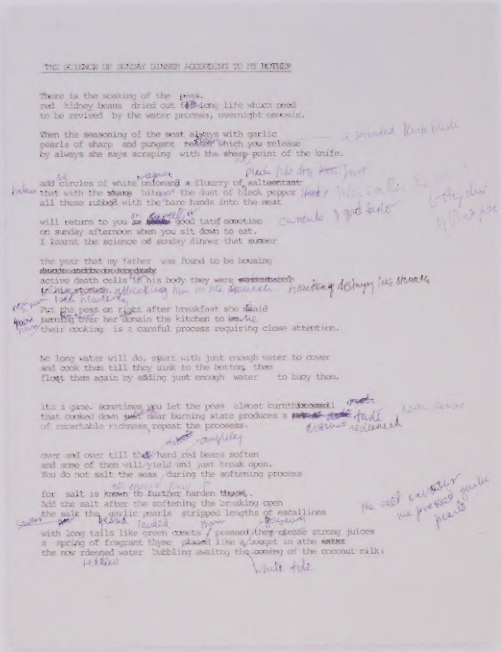
67

Margaret Atwood (1939-). First Holograph Draft of *The Handmaid's Tale*, 1984.

This year marks the fortieth anniversary of *The Handmaid's Tale* by Margaret Atwood. The novel has sold over eight million copies since 1985, it has been translated into more than forty languages, and adapted into numerous forms, including a film, opera, ballet, and a television series. This is the first draft of *The Handmaid's Tale*, written in Atwood's hand, complete with her notes and revisions. These early handwritten and typewritten pages offer a glimpse into the author's writing and editing process. These materials are frequently used in classes, tours, and media visits focused on examining Atwood's archives. Most recently, the draft was showcased in a CBS News segment, in which Atwood was interviewed about her recently published book of poetry, *Paper Boat: New and Selected Poems* 1961-2023 and the results of the U.S. election.



THE SCIENCE OF SUNDAY DINNER ACCORDING TO MY MOTHER

There is the soaking of the peas.
red Kidney beans dried out (48-long life which need
to be revived by the water process, overnight necessity.

Then the seasoning of the meat always with garlic
pearls of sharp and pungent which you release
by always she says scraping with the sharp point of the knife.

add circles of white onions and a flurry of saltwetcrust
that with the sharp bite of the dust of black pepper
all these rubbed with the bare hands into the meat

will return to you as good taste sometime
on sunday afternoon when you sit down to eat.
I learnt the science of sunday dinner that summer

the year that my father was found to be housing
active death cells in his body they were
active stories.

Put the peas on right after breakfast she said
turning over her domain the kitchen to me
their cooking is a careful process requiring close attention.

No long water will do. start with just enough water to cover
and cook them till they sink to the bottom, then
float them again by adding just enough water to bury them.

its a game. sometimes you let the peas almost burn
that cooked down dark near burning state produces a
of remarkable richness repeat the processes.

over and over till the hard red beans soften
and some of them will yield and just break open.
You do not salt the peas during the softening process

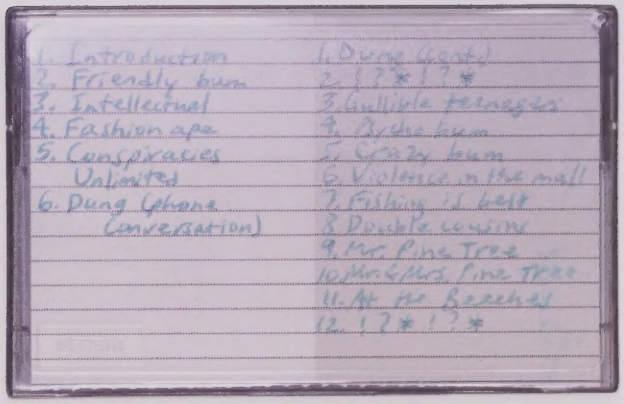
for salt is known to further harden them.
Add the salt after the softening the breaking open
the pale the garlic pearls stripped lengths of escallions
with long tails like green cravats pressed their precise strong juices
a sprinkle of fragrant thyme placed like a bouget in the water
the raw ribbed water bubbling awaiting the coming of the coconut milk.

▲

68

Lorna Goodison (1947-). Draft of 'The Science of Sunday Dinner According to My Mother', 1990s.

Lorna Goodison is a Jamaican Canadian poet, essayist, and memoirist. She has published fourteen volumes of poetry, three short story collections, and an acclaimed memoir: *From Harvey River: A Memoir of My Mother and Her People* (2009). This is an early typescript draft of Lorna Goodison's poem, 'The Science of Sunday Dinner According to My Mother' later retitled 'The Domestic Science of Sunday Dinner' (published in *Turn Thanks*, 1999). Filled with vivid imagery, this poem uses the ritual of preparing a traditional Jamaican Sunday dinner to reflect on family, care, and the transmission of cultural practices. Lorna Goodison's marked-up poetry drafts are frequently used in classes and displayed at open houses and have most recently been consulted in the reading room by researchers interested in postcolonial and Caribbean literature.



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69

Crad Kilodney (1948-2014). Cassette: 'On the Street with Crad Kilodney', 1990s.

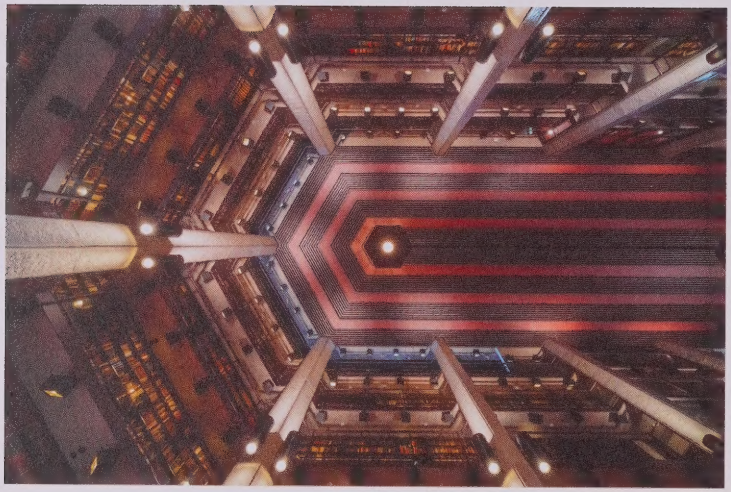
Crad Kilodney, born Lou Trifon, was an American-born Canadian writer and cultural figure in Toronto. In 1978, he founded his own imprint, Charnel House, and began selling his own books with titles such as *World Under Anesthesia* (1979), *Human Secrets* (1981-1982), *Nice Stories for Canadians* (1988) and *Putrid Scum* (1991), on the street, often wearing handmade signs advertising his books. This audio cassette contains field recordings by Kilodney, capturing strange conversations, rants, and street-level encounters recorded during his time selling self-published books on the streets of Toronto. Crad Kilodney's archives include manuscripts, diaries, scrapbooks, and correspondence, such as rejection letters from editors and agents and his letters saved from his various literary hoaxes. This material is frequently used in undergraduate and graduate seminars, ranging from English classes to a Rotman School of Business course. Material from the archives will also be featured in an upcoming biographical documentary, *Putrid Scum*.

▲

70

Shyam Selvadurai. 5.25" floppy disk: 'Funny Boy/Selvadurai', 1990s.

This floppy disk is part of the archives of Sri Lankan-Canadian writer, Shyam Selvadurai, preserving early digital drafts of his acclaimed debut novel, *Funny Boy* (1994). Set in Colombo during the lead-up to the Sri Lankan civil war, the novel follows a young boy coming to terms with his sexuality amidst rising ethnic tensions. Selvadurai's archives contain extensive typed, handwritten, and digital drafts and revisions for his novels, articles, and short stories. This particular disk was recently featured in a guest lecture about digital material in writers' archives. The library is always improving access to print and digital material by collaborating with colleagues across the University of Toronto Libraries to help us retrieve and preserve contents on floppy disks and other born-digital media.



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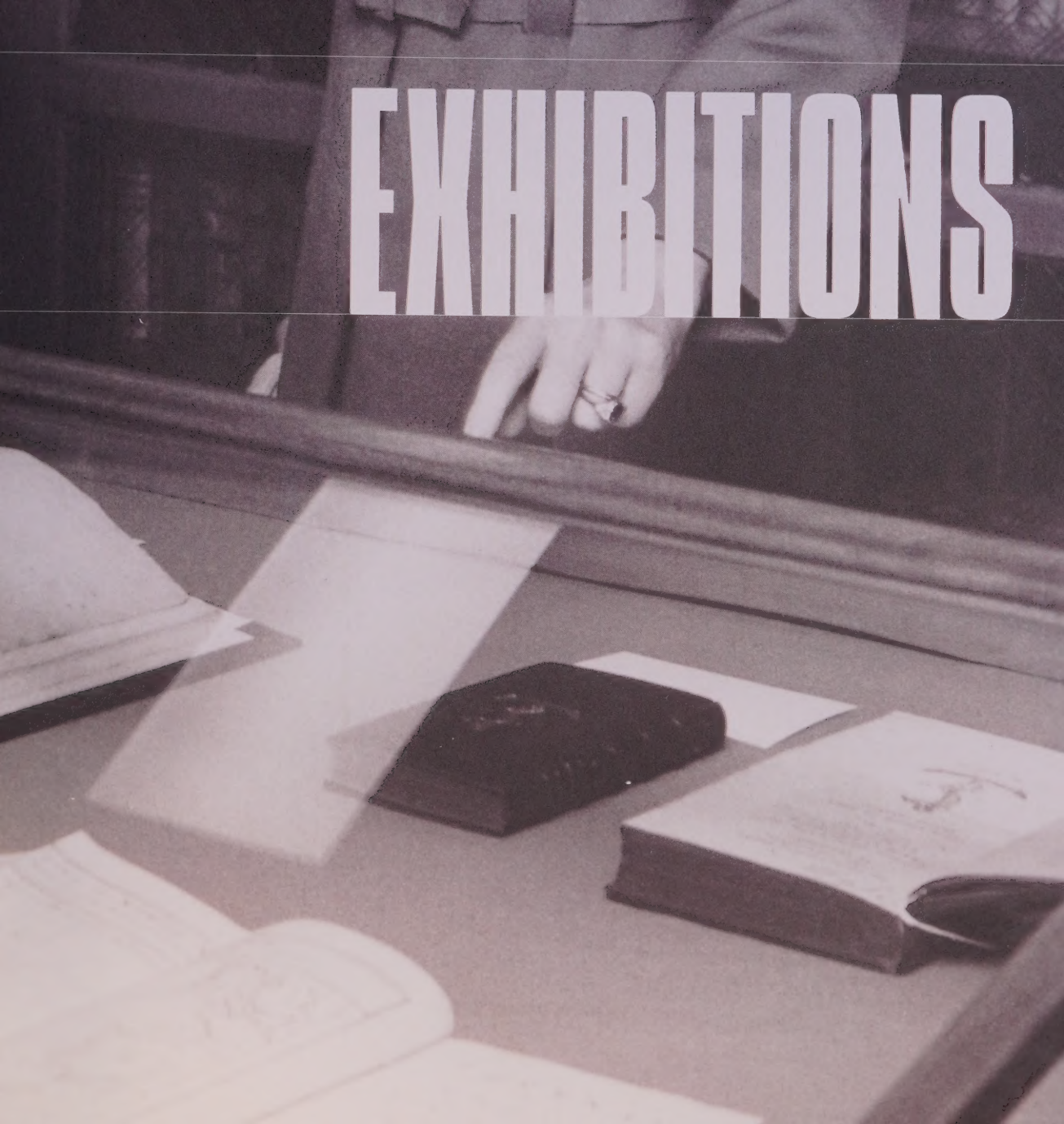


EXHIBITIONS

"The Department of Rare Books and Special Collections has organized over three hundred exhibitions and displays in the last seventy years."

Exhibitions organized by the Department of Rare Books and Special Collections, 1957-2025

The Department of Rare Books and Special Collections has organized over three hundred exhibitions and displays in the last seventy years. When the new department began offering library services in 1957, the staff hosted the first exhibitions in the renovated Rare Book Room located on the second floor of the Sigmund Samuel Library, now the Gerstein Science Information Centre. The exhibitions and catalogues of the Rare Book Room period document the impressive growth of collections in major areas of research in European and Canadian history and literature, history of science and medicine, philosophy, politics, theology, and book history and print cultures.

On 13 April 1973, the dedication ceremony for the Thomas Fisher Rare Book Library was followed by the official opening of an 'Exhibition of Books from the Fisher Collection'. The newly built exhibition area welcomed visitors to an inaugural display of books on Shakespeare and related print collections on English history and literature. This special event marked the beginning of the current exhibition program that continues to promote discovery and learning with archives, rare books, and special collections to this day.

Divided in two sections, the following list contains the exhibitions and catalogues organized by the Department of Rare Books and Special Collections from 1957 to 2025.

Exhibitions hosted in the Rare Book Room

1957–1972

1957 **Opening of the Rare Book Room Exhibition**. November–December 1957. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1957.

Almanacs. December 1957–January 1958. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1957.

1958 **Manuscript Exhibition**. 1958. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1958.

Irish Literature. March–May 1958. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1958.

Darwin Centenary. November–December 1958. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1958.

1959 **Military Weapons**. January 1959. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1959.

Theological Librarians' Convention. June–October 1959. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1959.

Illuminated Manuscripts. December 1959. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1959.

Travellers in Upper Canada. November 1959–January 1960. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1959.

1960 **Marfleet Lectures**. March 1960. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1960.

Bindings. May–August 1960. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1960.

Canadiana. August–October 1960. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1960.

Petronius. November 1960. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1960.

1961 **Indians**. January–February 1961. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1961.

DeLury Collection. March 1961. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1961.

Italian Plays. May 1961. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1961.

Small Books. September 1961. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1961.

Confederation Poets. December 1961. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1961.

Incunabula. December 1961. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1961.

1962 **Will (J.S.) Collection**. January 1962. Organized by C.M. Blackstock. Toronto: University of Toronto Libraries, 1962.

Bindings. October 1962. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1962.

Lope De Vega 1562–1635. 29 October–17 November 1962. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1962.

Mazo De La Roche Manuscripts. November 1962. Organized Katharine Martyn. Toronto: University of Toronto Libraries, 1962.

1963 **Britain Maps and Guidebooks for the Earlier Tourist**. March–May 1963. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1963.

Langdon Silver. September 1963. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1963.

Canadian Private Presses. November 1963. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1963.

Stanbrook Abbey. December 1963. Organized by C.M. Blackstock. Toronto: University of Toronto Libraries, 1963.

1964 **Charles Dickens, First Editions**. February 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Rimé. April 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Herbals. April 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Shakespeare and His Contemporaries. April 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Literature of the Renaissance in Spain and Italy. May–June 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Cuala Press. 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Science and Medicine. 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

French Renaissance. May 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Birds of North America. September–October 1964. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1964.

Recent Acquisitions. November 1964. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1964.

1965 **Chinese Exhibition**. February 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

W.B. Yeats. March–April 1965. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1965.

Dr. Johnson and His Circle. April–May 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

Exploration in Canada to About 1850. May–July 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

Bibles. July–August 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

Sixteenth Century Editing and Publishing in France, Italy, Spain, and England. October 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

Recent Acquisitions in RBD. November 1965. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1965.

Exhibition in Honour of the Opening of the New Zoology Building. December 1965. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1965.

1966 **De Pencier Collection**. February–March 1966. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1966.

Early Works on Agriculture. March–April 1966. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1966.

Leonard Cohen. April–June 1966. Organized by Rachel Grover and Katharine Martyn. Toronto: University of Toronto Libraries, 1966.

Defoe. June–September 1966. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1966.

Agnes Chamberlin, 1833–1913. October 1966. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1966.

John Stuart Mill. November 1966. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1966.

Recent Acquisitions in the Rare Books Department. November 1966–January 1967. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1967.

1967 **Early Cookbooks**. February–March 1967. Organized by Elizabeth Hulse and M. Malcolm. Toronto: University of Toronto Libraries, 1967.

Agnes Fitzgibbon Chamberlin, Canadian Wild Flowers. April–May 1967. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1967.

Saul Field, 1912–. May–June 1967. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1967.

Swift. August–September 1967. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1967.

Canadian Printmakers. 14 November–8 December 1967. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1967.

1968 **Architectural Plans and Drawings from the William Tyrrell Papers**. January–March 1968. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1968.

Galileo (Professor Stillman Drake Collection). March–April 1968. Organized by Richard Landon. Toronto: University of Toronto Libraries, 1968.

Bookplates. May–June 1968. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1968.

Blake as an Illustrator. July–September 1968. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1968.

Bindings in the RBD Collection. October–November 1968. Organized by Elizabeth Hulse and Rachel Grover. Toronto: University of Toronto Libraries, 1968.

Christmas Exhibition. December 1968. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1968.

Handwriting and its Materials. December 1968–January 1969. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1969.

1969 **Anatomy in Print**. January–February 1969. Organized by RBSC staff. Toronto: University of Toronto Libraries, 196.

Italian Fine Printing and Book Illustration. March–May 1969. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1969.

Past Convocations. May–June 1969. Organized by RBSC and UTARMS staff. Toronto: University of Toronto Libraries, 1969.

Scottish Vernacular Poetry. July–August 1969. Organized by Elizabeth Hulse. Toronto: University of Toronto Libraries, 196.

Central American Literature. 20 August–17 September 1969. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1969.

"Library School" Exhibition. September–October 1969. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1969.

D.H. Lawrence. November–December 1969. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1969.

Christmas Exhibition. December 1969. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1969.

1970 **Stephen Leacock Exhibition**. January 1970. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1970.

Fabulous Beasts. February 1970. Organized by A. Fabbro. Toronto: University of Toronto Libraries, 1970.

A Selection of the Paintings of Wild Flowers by Agnes Chamberlin. April 1970. Organized by Katharine Martyn. Toronto: University of Toronto Libraries, 1970.

William Wordsworth, Bi-Centenary of his Birth. May–June 1970. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1970.

Hudson's Bay Company Tri-Centenary. July–August 1970. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1970.

Roloff Beny. September 1970. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1970.

Manitoba: Selkirk and the Red River Colony. October–November 1970. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1970.

Christmas Exhibition. December 1970. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1970.

1971 **Charles Pachter**. January 1971. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1971.

John Millington Synge. February 1971. Organized by Richard Landon. Toronto: University of Toronto Libraries, 1971.

Exhibition for the Bicentenary of the Birth of Sir Walter Scott. March 1971. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1971.

British Columbia: A History. July–September 1971. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1971.

Wings of Man: Orville Wright Centenary. September–October 1971. Organized by A. Fabbro. Toronto: University of Toronto Libraries, 1971.

Diabetes Mellitus: The Centuries Before Insulin. October–15 November 1971. Organized by M. Horn. Toronto: University of Toronto Libraries, 1971.

The Italian Renaissance: Sixteenth Century Printing and Illustration. 19–22 November 1971. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1971.

Christmas Exhibition (Dickens; Stanbrook Abbey). December 1971–January 1972. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1971.

1972 **Here are Ladies (Selections from Irish Writers)**. January–February 1972. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1972.

Blake and the Trianon Press. February–March 1972. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1972.

Before the Suffragettes. April 1972. Organized by Gail Wilson. Toronto: University of Toronto Libraries, 1972.

Samuel Johnson. May 1972. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1972.

Padraig Colum. 29 May–14 Aug 1972. Organized by RBSC staff. Toronto: University of Toronto Libraries, 1972.

Art Nouveau in English Bindings. September 1972. Organized by Rachel Grover. Toronto: University of Toronto Libraries, 1972.

The Group of Seven (A.Y. Jackson — His Ninetieth Birthday). October–November 1972. Organized by Mary Garvie. Toronto: University of Toronto Libraries, 1972.

Exhibitions hosted at the Thomas Fisher Rare Book Library

1972–present

1972 **Introductory Exhibition for the New Rare Books Library**. 22 December 1972–February 1973. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1973.

1973 **Ornithology**. 20 February–11 April 1973. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1973.

William Shakespeare: The Man and his Works. 13 April–31 May 1973. Organized by M. Horn. Toronto: Thomas Fisher Rare Book Library, 1973.

The United States of America in Early Maps and Atlases. June–13 July 1973. Organized by V. Webber. Toronto: Thomas Fisher Rare Book Library, 1973.

Thoreau Macdonald: Artist and Illustrator. 16 July–30 August 1973. Organized by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1973.

Botany and Early Medicine. 3 September–13 October 1973. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1973.

The Unknown Land: Early Exploration in Canada. October–November 1973. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1973.

William Shakespeare: The Man and his Work. 1–10 December 1973. Organized by M. Horn. Toronto: Thomas Fisher Rare Book Library, 1973.

Fables & Fairytales Illustrated for Children: Exhibition of Illustrated Children's Books. 1–10 December 1973. Organized by Vera Teleki. Toronto: Thomas Fisher Rare Book Library, 1973.

1974 **Book Illustration in the Natural Sciences: An Exhibition Held February 1974 in the Thomas Fisher Rare Book Library**. February 1974. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1974.

The Early History of Medicine: An Exhibition of Books Selected from the Jason A. Hannah Collection in the History of Medical and Related Sciences. March–April 1974. Organized by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1974.

Francesco Petrarca, 1304–1374: An Exhibition of his Work and Influence. April–May 1974. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1974.

Sir Edmund Walker, 1848–1924: A Notable Canadian. 2 July–9 August 1974. Organized by Cynthia Heidenreich and Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1974.

Contemporary Canadian Printmakers. 12 August–13 September 1974. Organized by P. Pick. Toronto: Thomas Fisher Rare Book Library, 1974.

Text in Manuscript and Print. October 1974. Organized by M.E. Brown. Toronto: Thomas Fisher Rare Book Library, 1974.

D.H. Lawrence and Some Friends. November–December 1974. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1974.

"A Penny Plain, Twopence Coloured", or, the Drama in Pasteboard: An Exhibition of Toy Theatre Material from the Juvenile Drama Collection. 16 December 1974–January 1974. Organized by Mary Garvie Yohn. Toronto: Thomas Fisher Rare Book Library, 1974.

1975 **Scotland 1750–1810: The Enlightenment**. February–March 1975. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1975.

The WORD in Many Languages: An Exhibition of Bibles. April–May 1975. Organized by Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1975.

James Mavor and His World. June–31 July 1975. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1975.

"A Sort of Bravery of the Mind and Soul". August–September 1975. Organized by Mary Garvie and P. Pick. Toronto: Thomas Fisher Rare Book Library, 1975.

Victorian Periodicals. September–October 1975. Organized by Margery L. Pearson. Toronto: Thomas Fisher Rare Book Library, 1975.

Renaissance Dramatic Texts. October–November 1975. Organized by Katharine Martyn and Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1975.

1976 **The Scotland of Adam Smith**. March–April 1976. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1976.

Published in Paris. May–June 1976. Organized by Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1976.

Agnes Chamberlin, 1833–1913: An Exhibition of Water Colours. July–August 1976. Organized by Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1976.

Canada and American Independence. August–October 1976. Organized by Rachel Grover and Mary Garvie. Toronto: Thomas Fisher Rare Book Library, 1976.

Mediaeval English Texts. November–December 1976. Organized by Anne Jocz and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1976.

"A Penny Plain, Twopence Coloured", or, the Drama in Pasteboard: An Exhibition of Toy Theatre Material from the Juvenile Drama Collection. December 1976–January 1977. Organized by Mary Garvie Yohn. Toronto: Thomas Fisher Rare Book Library, 1977.

1977 **An Exhibition of Illustrated Books**. February–March 1977. Organized by Ian Crellin. Toronto: Thomas Fisher Rare Book Library, 1977.

The Art of William Heath Robinson. 1 April–14 May 1977. Organized by Alan Horne. Toronto: Thomas Fisher Rare Book Library, 1977.

The Nineteenth Century: A Miscellany. June–August 1977. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1977.

The Hispanic World: Growth and Influence / El mundo hispánico: Desarrollo e influencia. August–September 1977. Organized by Warren McCready and Prosy Dunn. Toronto: Thomas Fisher Rare Book Library, 1977.

The Legacy of Jacob Bronowski: An Exhibition of Books and Papers Selected from the Jacob Bronowski Collection. October 1977. Organized by Ian Crellin. Erin: The Porcupine's Quill, 1977.

"To Be Continued Monthly": Publishing Fiction in the Nineteenth Century. November–December 1977. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1977.

1978 **An Exhibition of Poetry and Fine Printing**. January–March 1978. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1978.

Hollar's England: An Exhibition of the Etchings of Wenceslaus Hollar, Selected from the Sidney T. Fisher Collection. April–May 1978. Organized by Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1978.

William Morris 1834–1896: Aspects of His Life and Work. June–July 1978. Organized by Margery Pearson. Toronto: Thomas Fisher Rare Book Library, 1978.

The Horrid Popish Plot, 1678–1681: An Exhibition Held 300 Years after Its Advent. 17 July–7 September 1978. Organized by Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1978.

The Fur Trade in Canada. 12 September– 27 October 1978. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1978.

Letters as Literature. November–December 1978. Organized by Richard Landon and Mary Garvie Yohn. Toronto: Thomas Fisher Rare Book Library, 1978.

1979 **"In Pursuit of Natural Knowledge": Natural History Exploration in the Eighteenth and Nineteenth Centuries**. January–February 1979. Organized by Ian Crellin. Toronto: Thomas Fisher Rare Book Library, 1979.

The Binder's Art. March–April 1979. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1979.

Some Canadian Writers. 3 May–15 June 1979. Organized by Rachel Grover and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1979.

The New Play Society, 1946–1971. 18 June–7 August and 3 September–5 October 1979. Organized by Rachel Grover and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1979.

The Hispanic World: Growth and Influence / El mundo hispánico: Desarrollo e influencia. 8–28 August 1979. Organized by Warren McCready and Prosy Dunn. Toronto: Thomas Fisher Rare Book Library, 1979.

The Art of Illustration: A Selection of Books from 1490–1850. October–November 1979. Organized by Richard Landon and Margery Pearson. Toronto: Thomas Fisher Rare Book Library, 1979.

An Exhibition of Poetry and Fine Printing. December 1979–January 1980. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1979.

1980 **Fabulous Beasts**. February–March 1980. Organized by Ian Crellin. Toronto: Thomas Fisher Rare Book Library, 1980.

Engravers & Lithographers in Nineteenth Century Canada. April–May 1980. Organized by Elizabeth Hulse. Toronto: Thomas Fisher Rare Book Library, 1980.

"Saved from the Dustbin": An Exhibition of Canadian Ephemeral Material. 11 June–15 August 1980. Organized by Mary Garvie Yohn. Toronto: Thomas Fisher Rare Book Library, 1980.

Biblical Texts and Studies. 25 August–10 October 1980. Organized by Anne Jocz and R.G. Bracewell. Toronto: Thomas Fisher Rare Book Library, 1980.

Twenty-Five Years: An Exhibition in Celebration of the Twenty-Fifth Anniversary of the Founding of the Department of Rare Books and Special Collections. October–December 1980. Organized by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1980.

1981 **Conservation in the Fisher Library**. January–February 1981. Organized by Emrys Evans and Alan Horne. Toronto: Thomas Fisher Rare Book Library, 1981.

Some Canadian Ornithologists. March–April 1981. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1981.

The Byrth of Mankynd: An Exhibition of Books Illustrating the History of Obstetrics Selected from the Jason A. Hannah Collection in the History of Medical and Related Sciences. May–June 1981. Organized by Ian Crellin. Toronto: Thomas Fisher Rare Book Library, 1981.

Reader, Lover of Books: The Book Arts in Ontario. 6 July–28 August 1981. Organized by David Kotin. Toronto: Thomas Fisher Rare Book Library, 1981.

Highlights from the Thomas Fisher Rare Book Library. September–October 1981. Organized by Katharine Martyn with various contributors. Toronto: Thomas Fisher Rare Book Library, 1981.

Galileo and Scientific Controversy. November–December 1981. Organized by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1981.

1982 **Re Joyce: An Exhibition Celebrating the One Hundredth Anniversary of the Birth of James Joyce**. January–March 1982. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1982.

Victorian Periodicals.19 March–7 May 1982. Organized by Margery Pearson. Toronto: Thomas Fisher Rare Book Library, 1982.

Charles Darwin: A Centenary Exhibition: In Commemoration of the Life and Work of Charles Robert Darwin. May–16 July 1982. Organized by Richard Landon and Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1982.

William Arthur Deacon, 1890–1977. 26 July–17 September 1982. Organized by Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1982.

Grand Man: Norman Douglas, 1868–1952. 27 September–30 October 1982. Organized by Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1982.

Bertrand Russell, Polymath: An Exhibition of Books, Pamphlets, and Ephemera from the Collection of Professor John G. Slater. 5 November 1982–22 January 1983. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1982.

1983

Blake and the Ancients. 25 January–28 February 1983. Organized by John G. Slater and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1983.

1883: Echoes of the Year. 14 March–30 April 1983. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1983.

The Revival of Wood Engraving: English Illustrated Books, 1915–1950. 6 May–30 June 1983. Organized by Alan Horne. Toronto: Thomas Fisher Rare Book Library, 1983.

Canada in Maps from Early Times to the Present. 11 July–2 September 1983. Organized by Verniece Webber. Toronto: Thomas Fisher Rare Book Library, 1983.

The Black Art: An Exhibition of British Private Press Books. September–October 1983. Organized by Margery Pearson. Toronto: Thomas Fisher Rare Book Library, 1983.

John Maynard Keynes, 1883–1946: An Exhibition of Books, Pamphlets, Manuscripts, and Ephemera Primarily from the Collection of Professor John G. Slater. November–December 1983. Organized by Donald E. Moggridge and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1983.

1984

Treasures and Trash: Art and its Literature Through the Ages: An Exhibition of Curious and Serious Artistic Literature from the Sixteenth to the Twentieth Centuries. 23 January–23 March 1984. Organized by W. McAlister Johnson and Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1984.

David G. Esplin, 1925–1983: A Commemorative Exhibition. 28 March–26 May 1984. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1984.

Dance (an Ephemeral Art) in Print: An Exhibition of Books, Pamphlets, and Ephemera. 1 June–20 July 1984. Organized by Clifford Collier and Rachel Grover. Toronto: Thomas Fisher Rare Book Library, 1984.

An Honest Trade. August–September 1984. Organized by Tim Inkster. Erin: The Porcupine's Quill, 1984.

Cambridge University Press: Four Centuries of Printing and Publishing: 1524–1984. 19 October 1984. Organized by Katharine Martyn and Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1984.

Men Who March Away: An Exhibition Marking the Seventieth Anniversary of the First World War. 15 October–December 1984. Organized by Graham Bradshaw with various contributors. Toronto: Thomas Fisher Rare Book Library, 1984.

The Pen is Mightier: An Exhibition of Calligraphy. 17 December 1984–15 February 1985. Organized by Brian Dench and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1984.

1985 **Thomas Reid and the Scottish Enlightenment: An Exhibition to Celebrate the 200th Anniversary of the Publication of Thomas Reid's Essays on the Intellectual Powers of Man, 1785.** 25 February–24 April 1985. Organized by Paul B. Wood. Toronto: Thomas Fisher Rare Book Library, 1985.

Che Bellissimi!: Italian Illustrated Books of the Fifteenth to Eighteenth Centuries. 6 May–12 July 1985. Organized by Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1985.

Botanical Illustration. 29 July–9 October 1985. Organized by Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1985.

Cambridge University Press: Four Centuries of Printing and Publishing: 1584–1984. 21 October 1985–10 January 1986. Organized by Katharine Martyn and Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1985.

1986 **Journey from the East: The Life and Times of Mark Gayn.** 20 January–31 March 1986. Organized by Margery L. Pearson. Toronto: Thomas Fisher Rare Book Library, 1986.

Dental Roots: A History of Dentistry from Early Times to the Nineteenth Century. 21 April–13 June 1986. Organized by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1986.

De Zee-Atlas Ofte Water-Waereld (1666) by Hendrik Doncker. July–August 1986. Organized by Verniece Webber. Toronto: Thomas Fisher Rare Book Library, 1986.

Dramatis Personae: An Exhibition of Amateur Theatre at the University of Toronto, 1879–1939. 6 October 1986–5 January 1987. Organized by Harold Averill. Toronto: Thomas Fisher Rare Book Library, 1986.

1987 **The Curwen Press, 1863–1984**. February–3 April 1987. Organized by Alan Horne. Toronto: Thomas Fisher Rare Book Library, 1987.

Medieval Manuscripts in Toronto Collections. 16 April–29 May 1987. Organized by Leonard Boyle and William Stoneman. Toronto: Thomas Fisher Rare Book Library, 1987.

"The Ingenious Hogarth": An Exhibition of Prints by William Hogarth. 22 June–18 September 1987. Organized by Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1987.

Ex Bibliotheca Vogriana, Gilberti Bagnani: An Exhibition of Books from the Bequest of Gilbert Bagnani. October–December 1987. Organized by Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1987.

1988 **The Aliquando Press: 25 Years of Private Printing**. 20 January–31 March 1988. Organized by Margery L. Pearson. Toronto: Thomas Fisher Rare Book Library, 1988.

The Italian Connection: 25 Years of Canadian Literature and Italian Translation, 1963–1988. 15 April–20 May 1988. Organized by Robin Healey. Toronto: Thomas Fisher Rare Book Library, 1988.

Terra Australis Incognita: An Exhibition About Australia to 1900. 15 June–16 September 1988. Organized by Richard Landon and Edna Hajnal. Toronto: Thomas Fisher Rare Book Library, 1988.

Padlocked!: An Exhibition of Czech and Slovak Independent Writings. 24 October 1988–6 January 1989. Organized by Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 1988.

1989 **Portugal in Chronicle and Epic: An Exhibition of Books and Manuscripts Relating to Portuguese Literature, with Brief Notes on Brazil and Brazilian Literature**. 19 January–March 1989. Exhibition and catalogue by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1989.

1789: Année de la Liberté: An Exhibition of Books, Pamphlets, Plays, and Other Materials Relating to the First Year of the French Revolution. May–August 1989. Organized by David Higgs and Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1989.

Fifteenth Century Italian Woodcuts from the Biblioteca Classense, Ravenna. 18 September–27 October 1989. Organized by Robin Healey. Toronto: Thomas Fisher Rare Book Library, 1989.

From Manuscript to Printed Book in the Islamic World. 13 November–15 December 1989. Organized by Eleazar Birnbaum with various contributors. Toronto: Thomas Fisher Rare Book Library, 1989.

1990 **Collection of Fisher Exhibition Posters**. Organized by RBSC staff. Toronto: Thomas Fisher Rare Book Library, 1990.

Gifts from Our Friends: An Exhibition to Celebrate the Fifth Anniversary of the Friends of the Thomas Fisher Rare Book Library. January 1990. Organized by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1990.

Fine Bookbinding: The Art of Jacques Blanchet: An Exhibition of Fine Bookbindings from the Library of Alexander C. Pathy. April–June 1990. Organized by Kim Turner. Toronto: Thomas Fisher Rare Book Library, 1990.

Asia in Books, Books in Asia. 16 July–31 August 1990. Organized by Willard Oxtoby with various contributors. Toronto: Thomas Fisher Rare Book Library, 1990.

Sterner Years: An Exhibition on the Life and Works of Sir Winston Churchill from the John G. Edison Collection. 20 September–31 October 1990. Organized by Graham Bradshaw. Toronto: Thomas Fisher Rare Book Library, 1990.

The Juvenile Drama, or, Penny Plain, Twopence Coloured. 15 November 1990–4 January 1991. Exhibition and catalogue by Mary Garvie Yohn. Toronto: University of Toronto Press, 1990.

1991 **An Architect's Library of 1890: Celebrating 100 Years of Architecture and 25 Years of Landscape Architecture at the University of Toronto**. 23 January–29 March 1991. Organized by John Rossini. Toronto: Thomas Fisher Rare Book Library, 1991.

From Boards to Cloth: The Development of Publishers' Bindings in the Nineteenth Century. July–September 1991. Organized by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1991.

Eric Gill: His Life and Art. 19 April–30 June 1991. Organized by Alan Horne with various contributors. Toronto: Thomas Fisher Rare Book Library, 1991.

1992 **Dramatis Personae: An Exhibition of Amateur Theatre at the University of Toronto, 1879–1939.** 17 February–29 May 1992. Organized by Harold Averill. Toronto: Thomas Fisher Rare Book Library, 1992.

Evolution of the Heart: The University Library, the First Century, 1827–1923. 24 June–17 October 1992. Organized by Harold Averill. Toronto: Thomas Fisher Rare Book Library, 1992.

Please, Sir, I Want Some More: Being an Exhibition of the Works of Boz, and Containing Some Account of His Trials and Tribulations with Publishers and Illustrators, His Sojourn in the Far-Flung Colony of Canada, and Sundry Descriptions of His Books. 9 November 1992–12 February 1993. Organized by Richard Landon and Marie Korey. Toronto: Thomas Fisher Rare Book Library, 1992.

1993 **J.B. Tyrrell, Explorer and Adventurer: The Geological Survey Years, 1881–1898.** 5 April–30 July 1993. Organized by Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1993.

Women Artists and Botanical Illustration in the Nineteenth Century. 16 August–1 October 1993. Organized by Anne Dondertman with various contributors. Toronto: Thomas Fisher Rare Book Library, 1993.

The Atlas as a Book, 1490 to 1900. 18 October 1993–14 January 1994. Organized by Joan Winearls. Toronto: Thomas Fisher Rare Book Library, 1993.

1994 **Fiat Lux: An Exhibition of Mediaeval Manuscripts and Early Printed Books.** 31 January–1 April 1994. Organized by Anne Jocz. Toronto: Thomas Fisher Rare Book Library, 1994.

The Telling Line: Image and Text in Twentieth Century Britain. 18 April–30 June 1994. Organized by Alan Horne and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1994.

Ownership of Books: An Investigation into Provenance. 18 July–28 October 1994. Organized by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1994.

A Pride of Gifts: Donations from Our Friends, 1990–1994. 22 November–22 December 1994 and 3 July–15 September 1995. Organized by Anne Jocz and Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1994.

1995 **Elegant Editions: Aspects of Victorian Book Design**. 19 January–31 March 1995. Organized by Marie Korey. Toronto: Thomas Fisher Rare Book Library, 1995.

Fine Printing: The Private Press in Canada. 18 April–16 June 1995. Organized by Alan Horne and Guy Upjohn. Erin: The Porcupine's Quill, 1995.

David Jones, Artist & Writer (1895–1974): A Centennial Exhibition. 5 October 1995–2 January 1996. Organized by William Blissett and Alan Horne. Toronto: Thomas Fisher Rare Book Library, 1995.

1996 **Cooper & Beatty: Designers with Type**. 15 January–26 April 1996. Organized by Edna Hajnal and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1996.

From Cavalcanti to Calvino: 500 Years of Italian Editions and English Translations. 13 May–30 August 1996. Organized by Robin Healey. Toronto: Thomas Fisher Rare Book Library, 1996.

The Discovery of Insulin at the University of Toronto: An Exhibition Commemorating the 75th Anniversary. 23 September–20 December 1996. Organized by Katharine Martyn. Toronto: Thomas Fisher Rare Book Library, 1996.

1997 **The Stuff Dreams Are Made of: The Art and Design of Frederick and Louise Coates**. 16 January–27 March 1997. Organized by Paul Makovsky. Toronto: Thomas Fisher Rare Book Library, 1997.

Tending the Young: From the T.G.H. Drake Collection on the History of Paediatrics. 22 April–15 August 1997. Organized by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 1997.

'So Precious a Foundation': The Library of Leander van Ess at the Burke Library of Union Theological Seminary in the City of New York. 10 September–19 December 1997. Catalogue and exhibition by Milton McC. Gatch. Verona: Stamperia Valdonega, 1997.

1998 **Experiencing India: European Descriptions and Impressions, 1498–1898**. 19 January–21 March 1998. Organized by Willard G. Oxtoby. Toronto: Thomas Fisher Rare Book Library, 1998.

Radicals and Revolutionaries: The History of Canadian Communism from the Robert S. Kenny Collection. 27 April–10 July 1998. Organized by Sean Purdy. Toronto: Thomas Fisher Rare Book Library, 1998.

Toronto in Print: A Celebration of 200 Years of the Printing Press in Toronto, 1798–1998. 3 August–2 October 1998. Catalogue and exhibition by Sandra Alston and Patricia Fleming. Toronto: Thomas Fisher Rare Book Library, 1998.

In Retrospect: Designer Bookbindings by Michael Wilcox. 19 October–22 December 1998. Catalogue and exhibition by Michael Wilcox and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1998.

1999 **Art on the Wing: British, American, and Canadian Illustrated Bird Books from the Eighteenth to the Twentieth Century**. 25 January–9 April 1999. Catalogue and exhibition by Joan Winearls. Toronto: Thomas Fisher Rare Book Library, 1999.

In Honour of our Friends; A Celebration of Gifts to the Thomas Fisher Rare Book Library, 1995–1998. 13 May–3 September 1999. Catalogue and exhibition by Katharine Martyn with various contributors. Toronto: Thomas Fisher Rare Book Library, 1999.

All in the Golden Afternoon: The Inventions of Lewis Carroll: An Exhibition Selected from the Joseph Brabant Collection. 20 September 1999–28 January 2000. Catalogue and exhibition by Alice Moore and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 1999.

2000 **As the Centuries Turn: Manuscripts and Books from 1000 to 2000**. 25 February–2 June 2000. Catalogue and exhibition by Anne Dondertman with various contributors. Toronto: Thomas Fisher Rare Book Library, 2000.

Plotting the Oceans: Dutch Sea Atlases of the Seventeenth Century. 25 June–1 September 2000. Catalogue and exhibition by Anne Dondertman. Toronto: Thomas Fisher Rare Book Library, 2000.

The Culture of the Book in the Scottish Enlightenment. 28 September–22 December 2000. Catalogue and exhibition by Paul Wood. Toronto: Thomas Fisher Rare Book Library, 2000.

2001 **Book History and Print Culture: An Exhibition Celebrating the Collaborative Program at the University of Toronto**. 1 March–25 May 2001. Catalogue and exhibition by Marie Korey, Richard Landon, and Philip Oldfield with various contributors. Toronto: Thomas Fisher Rare Book Library, 2001.

Printed Ephemera: Memories from a Vanished Past. 9 July–17 August and 12 November–21 December 2001. Catalogue and exhibition by Anne Dondertman and Mary Garvie Yohn. Toronto: Thomas Fisher Rare Book Library, 2001.

2002 **Mirabilia Urbis Romae: Five Centuries of Guidebooks and Views**. 28 January–26 April 2002. Catalogue and exhibition by Amy Marshall. Toronto: Thomas Fisher Rare Book Library, 2002.

Expectations and Experience: The World of the Medieval and Renaissance Traveller. 21 May–30 August 2002. Catalogue and exhibition by Pam Gravestock. Toronto: Thomas Fisher Rare Book Library, 2002.

The University of Toronto: Snapshots of Its History. 7 October–20 December 2002. Catalogue and exhibition by Harold Averill. Toronto: Thomas Fisher Rare Book Library, 2002.

2003 **Vizetelly & Compan(ies): A Complex Tale of Victorian Printing and Publishing**. 3 February–2 May 2003. Catalogue and exhibition by Marie Korey and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2003.

Literary Forgeries and Mystifications. 18 June–29 August 2003. Catalogue and exhibition by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2003.

From Aquinas to Atwood: Celebrating Gifts in Italian Studies to the University of Toronto Library, 1890–2003. 29 September–19 December 2003. Catalogue and exhibition by Robin Healey. Toronto: Thomas Fisher Rare Book Library, 2003.

2004 **Philosophy & Biblilophily: An Exhibition Introducing the Walsh Philosophy Collection**. 26 January–30 April 2004. Catalogue and exhibition by F. Michael Walsh. Toronto: Thomas Fisher Rare Book Library, 2004.

Commentary: An Exhibition of Work by Sylvia Ptak. 25 May–3 September 2004. Catalogue and exhibition by Sylvia Ptak and Kyo Maclear. Toronto: Thomas Fisher Rare Book Library, 2004.

Now and the '80s: A Photographic Exhibition. 4 October–21 December 2004. Catalogue and exhibition by Anne Dondertman with various contributors. Toronto: Thomas Fisher Rare Book Library, 2004.

2005 **Nihil Obstat: An Exhibition of Banned, Censored & Challenged Books in the West, 1491–2000**. 25 January–29 April 2005. Catalogue and exhibition by Pearce J. Carefoote. Toronto: Thomas Fisher Rare Book Library, 2005.

Canlit without Covers: Recent Acquisitions of Canadian Literary Manuscripts. 16 May–2 September 2005. Catalogue and exhibition by Anne Dondertman. Toronto: Thomas Fisher Rare Book Library, 2005.

Bibliophilia Scholastica Floreat: Fifty Years of Rare Books and Special Collections at the University of Toronto. 26 September–21 December 2005. Catalogue and exhibition by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2005.

2006 **Ars Medica: Medical Illustration Through the Ages**. January–April 2006. Catalogue and exhibition by Philip Oldfield and Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2006.

"Pungent Personalities": Arts & Letters Club Drawings by Arthur Lismer, 1922–43. 23 May–1 September 2006. Catalogue and exhibition by Scott James. Toronto: Thomas Fisher Rare Book Library, 2006.

Extra Muros, Intra Muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto. 25 September–22 December 2006. Catalogue and exhibition by Marie Korey, Pearce J. Carefoote, and Barry Walfish with various contributors. Toronto: Thomas Fisher Rare Book Library, 2006.

2007 **Hopeful Travellers: Italian Explorers, Missionaries, Merchants, and Adventurers from the Middle Ages to Modern Times**. 30 January–27 April 2007. Catalogue and exhibition by Robin Healey. Toronto: Thomas Fisher Rare Book Library, 2007.

'The Age of Guessing Is Passed Away': An Exhibition to Mark the David Thompson Bicentennial. 22 May–31 August 2007. Catalogue and exhibition by Sandra Alston and William Moreau. Toronto: Thomas Fisher Rare Book Library, 2007.

Humane Letters: Bruce Rogers, Designer of Books and Artist. 24 September–21 December 2007. Catalogue and exhibition by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2007.

2008 **A Hundred Years of Philosophy from the Slater and Walsh Collections**. 28 January–28 April 2008. Catalogue and exhibition by John G. Slater and F. Michael Walsh. Toronto: Thomas Fisher Rare Book Library, 2008.

Queer CanLit: Canadian, Lesbian, Gay, Bisexual, and Transgender (LGBT) Literature in English. 9 June–29 August 2008. Catalogue and exhibition by Scott Rayter, Donald W. McLeod, and Maureen FitzGerald. Toronto: Thomas Fisher Rare Book Library, 2008.

Where Duty Leads: Canada in the First World War. 22 September–19 December 2008. Catalogue and exhibition by Graham Bradshaw. Toronto: Thomas Fisher Rare Book Library, 2008.

2009 **Werner Pfeiffer (Censor, Villain, Provocateur, Experimenter): Book-Objects and Artist Books**. February–April 2009. Catalogue and exhibition by Werner Pfeiffer. Pittsifeld, MA: Quality Printings, 2009.

Calvin by the Book: A Literary Commemoration of the 500th Anniversary of the Birth of John Calvin. 22 May–4 September 2009. Catalogue and exhibition by Pearce J. Carefoote. Toronto: Thomas Fisher Rare Book Library, 2009.

Endless Forms Most Beautiful: The Natural History of Charles Darwin. 28 September–18 December 2009. Catalogue and exhibition by Richard Landon. Toronto: Thomas Fisher Rare Book Library, 2009.

2010 **Caterpillars and Cathedrals: The Art of Wenceslaus Hollar**. 25 January–30 April 2010. Catalogue and exhibition by Anne Thackray. Toronto: Thomas Fisher Rare Book Library, 2010.

Leaves of Enchantment, Bones of Inspiration: The Dawn of Chinese Studies in Canada. 25 May–17 September 2010. Catalogue and exhibition by Stephen Qiao with contributions from George Zhao. Toronto: Thomas Fisher Rare Book Library, 2010.

Through Foreign Latitudes & Unknown Tomorrows: Three Hundred Years of Ukrainian Émigré Political Culture. 12 October 2010–13 January 2011. Catalogue and exhibition by Ksenya Kiebuzinski. Toronto: Thomas Fisher Rare Book Library, 2010.

2011 **Great and Manifold: A Celebration of the Bible in English, Commemorating the Four-Hundredth Anniversary of the First Printing of the King James Bible**. 7 February–3 June 2011. Catalogue and exhibition by Pearce J. Carefoote. Toronto: Thomas Fisher Rare Book Library, 2011.

In Memoriam: Ralph Stanton: An Exhibition to Commemorate the Donations of Books by the Late Ralph Stanton (1923–2010) to the University of Toronto Library. 11 July–16 September 2011. Catalogue and exhibition by Philip Oldfield, Pearce J. Carefoote, and Luba Frastacky. Toronto: Thomas Fisher Rare Book Library, 2011.

How Beautiful My Brethren and Sistren: Derek Walcott, Life and Work. October 2011–April 2012. Catalogue and exhibition by Jennifer Toews. Toronto: Thomas Fisher Rare Book Library, 2011.

2012 **How Does My Garden Grow: The Education of a Gardener: An Exhibition of British and Canadian Works on Horticulture**. 30 April–14 September 2012. Catalogue and exhibition by Anne Dondertman. Toronto: Thomas Fisher Rare Book Library, 2012.

The John H. Meier Jr. Governor General's Literary Award for Fiction Collection, 1936–2011. 8 October–21 December 2012. Catalogue and exhibition by John H. Meier, Jr. Toronto: Thomas Fisher Rare Book Library, 2012.

2013 **From Nowhere: Utopian and Dystopian Visions of our Past, Present, and Future**. 28 January–3 May 2013. Catalogue and exhibition by Chris J. Young. Toronto: Thomas Fisher Rare Book Library, 2013.

A Death Greatly Exaggerated: Canada's Thriving Small and Fine Press. 22 May–30 August 2013. Catalogue and exhibition by John Shoesmith. Toronto: Thomas Fisher Rare Book Library, 2013.

'Chevalier du Bracelet': George Barbier and his Illustrated Works. 30 September–20 December 2013. Catalogue and exhibition by Arthur M. Smith. Toronto: Thomas Fisher Rare Book Library, 2013.

2014 **We Will Do Our Share: The University of Toronto and the Great War**. 27 January–2 May 2014. Catalogue and exhibition by Harold Averill, Marnee Gamble, and Loryl MacDonald. Toronto: Thomas Fisher Rare Book Library, 2014.

Vesalius at 500: An Exhibition Commemorating the Five-Hundredth Anniversary of the Birth of Andreas Vesalius. 23 May–29 August 2014. Catalogue and exhibition by Philip Oldfield. Toronto: Thomas Fisher Rare Book Library, 2014.

Fierce Imaginings: The First World War in Text and Image. 22 September–19 December 2014. Catalogue and exhibition by Graham Bradshaw. Toronto: Thomas Fisher Rare Book Library, 2014.

2015 **"As It Is Written": Judaic Treasures from the Fisher Library**. 26 January–1 May 2015. Catalogue and exhibition by Barry Dov Walfish. Toronto: Thomas Fisher Rare Book Library, 2015.

Aviators & the Academy: Early Aeronautics in Canada. 22 May–4 September 2015. Catalogue and exhibition by Jonathan B. Scotland and Edward P. Soye. Toronto: Thomas Fisher Rare Book Library, 2015.

Maximum Imaginativeness: An Exhibition on Modern Czech Book Design (1900–1950). 28 September–18 December 2015. Catalogue and exhibition by Ksenya Kiebuzinski with contributions from Tim Klähn. Toronto: Thomas Fisher Rare Book Library, 2015.

2016 **'So Long Lives This': A Celebration of Shakespeare's Life and Works, 1616–2016**. 25 January–28 May 2016. Catalogue and exhibition by Scott Schofield, Peter W.M. Blayney, Alan Galey, Marjorie Rubright, and Anne Dondertman. Toronto: Thomas Fisher Rare Book Library, 2016.

Reading Revolution: Art and Literacy During China's Cultural Revolution. 21 June–30 September 2016. Catalogue and exhibition by Jennifer Purtle and Elizabeth Ridolfo with contributions from Stephen Qiao. Toronto: Thomas Fisher Rare Book Library, 2016.

'Moments of Vision': The Life and Work of Thomas Hardy. 24 October 2016–24 February 2017. Exhibition and catalogue by Debra Dearlove, with contributions by Keith Wilson and Deborah Whiteman, and a biographical introduction by Michael Millgate. Toronto: Thomas Fisher Rare Book Library, 2016.

2017 **Struggle & Story: Canada in Print**. 20 March–9 September 2017. Catalogue and exhibition by Pearce J. Carefoote. Toronto: Thomas Fisher Rare Book Library, 2017.

Flickering of the Flame: Print and the Reformation. 25 September–20 December 2017. Catalogue and exhibition by Pearce J. Carefoote. Toronto: Thomas Fisher Rare Book Library, 2017.

2018 **Fleeting Moments, Floating Worlds, and the Beat Generation: The Photography of Allen Ginsburg**. 29 January–27 April 2018. Catalogue and exhibition by John Shoesmith. Toronto: Thomas Fisher Rare Book Library, 2018.

Mixed Messages: Making and Shaping Culinary Culture in Canada. 21 May–17 August 2018. Catalogue and exhibition by Nathalie Cooke, Irina D. Mihalache, and Elizabeth Ridolfo. Toronto: Thomas Fisher Rare Book Library, 2018.

De monstris: An Exhibition of Monsters and the Wonders of Human Imagination. September– 2018. Catalogue and exhibition by David Fernández. Toronto: Thomas Fisher Rare Book Library, 2018.

2019 **Nature on the Page: The Print and Manuscript Culture of Victorian Natural History**. 28 January–26 April 2019. Catalogue and exhibition by Maria Zytaruk. Toronto: Thomas Fisher Rare Book Library, 2019.

Uncovering the Book: An Exhibition in Honour of Greta Golick. 21 May–16 August 2019. Catalogue and exhibition by Greta Golick, Marie Elena Korey, and David A. Fernández. Toronto: Thomas Fisher Rare Book Library, 2019.

The Lumiere Press Archives: Photography and the Fine Press. 16 September–20 December 2019. Catalogue and exhibition by Michael Torosian and John Shoesmith. Toronto: Lumiere Press, 2019.

2020 **Strength in Numbers: The CanLit Community**. 27 January–1 May 2020. Catalogue and exhibition by Natalya Rattan and John Shoesmith. Toronto: Thomas Fisher Rare Book Library, 2020.

2021 **Celebrating Black Voices: Black History Resources at the Thomas Fisher Rare Book Library**. February 2021. Digital exhibition by RBSC staff.

The Discovery of Insulin at the University of Toronto: An Exhibition in Celebration of the 100th Anniversary. March 2021. Digital exhibition by Alexandra Carter and Natalya Rattan with various contributors.

2022 **Certaine Worthye Manuscripts: Medieval Books in the Fisher Library**. 6 September–20 December 2022. Catalogue and exhibition by Pearce J. Carefoote, Timothy Perry, and Nadav Sharon. Toronto: Thomas Fisher Rare Book Library, 2022.

2023 **The Sister Arts: Fashioning the Victorian Luxury Book**. 23 January–28 April 2023. Catalogue and exhibition by Holly Forsythe Paul. Toronto: Thomas Fisher Rare Book Library, 2023.

Emerging Patterns: Data Visualization Throughout History. 23 May–18 August 2023. Catalogue and exhibition by Aurora Mendelsohn, Anthony Gray, and Kelly Schultz. Toronto: Thomas Fisher Rare Book Library, 2023.

A World of Fancies: The Toy Theatre and the Living Image. 5 September–20 December 2023. Catalogue and exhibition by Liz Ridolfo. Toronto: Thomas Fisher Rare Book Library, 2023.

2024 **The Immersive Movable Object: Contemporary Pop-up Books**. 22 January–26 April 2024. Catalogue and exhibition by Joan Links. Toronto: Thomas Fisher Rare Book Library, 2024.

Kant and Some Post-Kantians: A Tercentenary Exhibition. 21 May–9 August 2024. Catalogue and exhibition by F. Michael Walsh. Toronto: Thomas Fisher Rare Book Library, 2024.

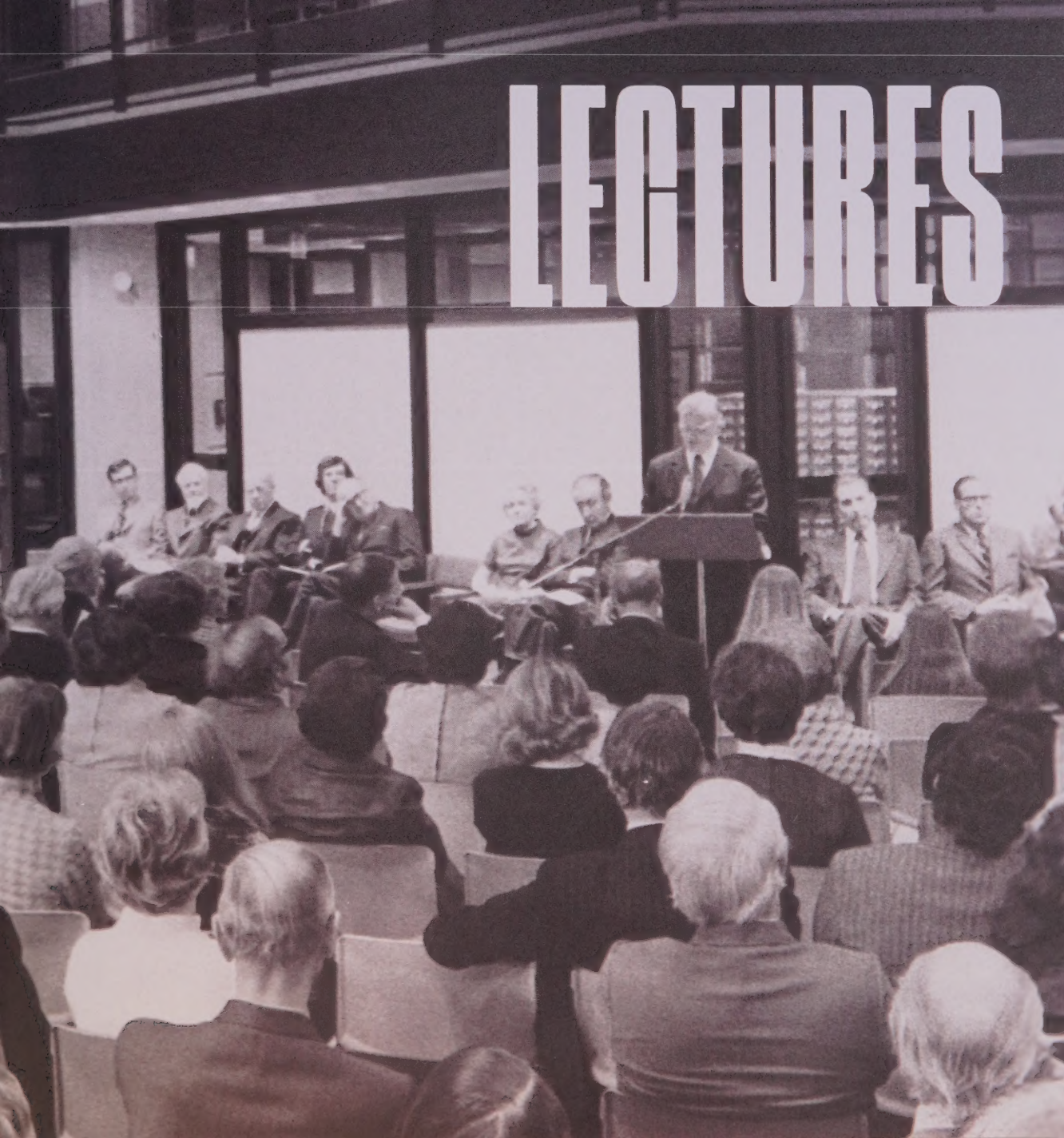
Women on the Move: An Exhibition of Travel Books. 3 September–23 December 2024. Catalogue and exhibition by Ksenya Kiebuzinski, Liz Ridolfo, and David Fernández. Toronto: Thomas Fisher Rare Book Library, 2024.

2025 **De Cerebro: An Exhibition on the Human Brain**. 27 January–25 April 2025. Catalogue and exhibition by Alexandra K. Carter. Toronto: Thomas Fisher Rare Book Library, 2025.

Jewish-Muslim Interactions. 20 May–8 August 2025. Catalogue and exhibition by Nadav Sharon and Blair Kuntz. Toronto: Thomas Fisher Rare Book Library, 2025.

70 Rare Books, Special Collections, Archives: An Anniversary Exhibition. 2 September–23 December 2025. Catalogue and exhibition organized by David Fernández with contributors from RBSC staff. Toronto: Thomas Fisher Rare Book Library, 2025.

LECTURES



"Over the last three decades, the Thomas Fisher Rare Book Library has organized a series of public lectures with the goal of sharing knowledge, sparking curiosity, and building community in the library."

Friends of the Fisher Library Lecture Series

Over the last three decades, the Thomas Fisher Rare Book Library has organized a series of public lectures with the goal of sharing knowledge, sparking curiosity, and building community in the library. Lectures bring people together in the library to explore ideas across literature, culture, history, culture, politics, and other topics relevant to the library's collections. Featuring leading voices from a range of disciplines and practices, the Friends of the Fisher lecture series reflects our commitment to creating opportunities and spaces for discovery and learning in the library. Thanks to the generosity of our donors, these gatherings remind us that the library is more than a physical space, it is a dynamic community where ideas come to life and the public is encouraged to learn with rare books, special collections, and archives. We are deeply grateful to the Friends of the Fisher Library who make this tradition possible.

Current Lecture Series

Gryphon Lecture on the History of the Book (1994–2013)
George Kiddell Lecture on the History of the Book (2014–)

In 1994, George Kiddell, former President of Gryphon Investment Counsel, endowed an annual lecture series on one of the library's main collecting areas: the history of the book and printing. Two decades later, the series was renamed in his honour, to recognize his legacy as one of the most dedicated supporters of the library. The lecture has featured prominent scholars and practitioners presenting on topics ranging from ancient book cultures and medieval books, bookbinding, printing, papermaking, typography, digital books, and contemporary books.

Richard Wendorf, "Piranesi and Rossetti: Visual and Verbal Encounters," 25 April 1995.

Mirjam Foot, "Aspects of the History of Bookbinding and Decoration," 3 March 1996.

John Bidwell, "Papermaking and Industrial Espionage," 20 March 1997.

Sebastian Carter, Lecture on book design, 3 February 1998.

William Reese, "Rare Books and Mysterious Prices," 10 March 1999.

Brian Stock, "Thomas More: A Humanist View of Ancient Book Culture," 9 March 2000.

Martin Antonetti, Véronique Plesch, "Etched in Stucco: Graffiti as Witness of History," March 2001.

Sue Allen, "The Most Miserable Muslin," 21 March 2002.

Roderick Cave, "Artist Between Two Worlds: John Buckland Wright," 27 March 2003.

Alexander Leggatt, "When a Play is a Book what does a Reader Do?," 29 March 2004.

Barry McKay, "Chapbooks and Popular Culture in Britain," 22 March 2005.

Roger Wieck, "Trial by Fleur: The Master of Walters 219 and the Très riches heures," 30 March 2006.

Nicholas Pickwoad, "Preserving the Oldest Library in Christendom: The St. Catherine's Monastery Project on Mount Sinai," 27 March 2007.

Susan Whitfield, "Aurel Stein: Collecting on the Silk Road," 3 March 2008.

J. Edward Chamberlin, "'If you are ignorant, books cannot laugh at you': Sir John Lubbock's Hundred Books," 1 April 2009.

Alexandra F. Johnston, "The History of English Drama Before 1642 Revisited," 6 April 2010.

Linda Hutcheon, "Book Reviewing for a New Age," 30 March 2011.

Antonette diPaolo Healey, "The Dictionary of Old English: Linking Past to Present," 3 April 2012.

Leslie A. Morris, "Amy Lowell: Mighty Woman Book Hunter," 2 April 2013.

Alexandra Suda, "The Art of the Late Medieval Manuscript," 2 April 2014.

David Pearson, "Books as History: Changing Values in a Digital Age," 30 March 2015.

Erik Kwakkel, "Turning over a New Leaf: Manuscript Innovation in the Twelfth Century," 15 March 2016.

Peter MacLeod and Kathleen Winter, Lecture on General James Wolfe correspondence, 5 April 2017.

Peter Blayney, "How Many Printers Does it Take to Change a Liturgy? The Printing of the Revised Book of Common Prayer in 1559," 21 March 2018.

Daniel Wakelin, "The ABC of Medieval English Writing," 27 March 2019.

Margaret Jane Kidnie, "'Some dozen or sixteen lines': In the Playhouse with Hamlet," 5 March 2020.

Michelle Brown, "The Luttrell Psalter: Incestuous Knights, Abducted Heiresses and Other Everyday Folk in Early 14th-Century England," 22 April 2021.

Shawn Micallef, "Understanding Toronto: Trying to Figure Out a Confounding City," 19 April 2022.

Winona Wheeler, "nehiyaw cahkipewasinahikewina: Origin Debates, Forms, and Functions of nehiyawak Syllabic Writing," 18 April 2024.

Shereen Simic, Althea Brown, and Alissa Trotz, "What's Cooking in Guyana? A Conversation about Food Cultures," 6 February 2025.

John Seltzer and Mark Seltzer Memorial Lecture (1999–)

The John Seltzer and Mark Seltzer Memorial was endowed by Dorene Seltzer in memory of her husband and son. Since 1999, this lecture series has featured presentations by internationally recognized collectors, rare book dealers, librarians, and scholars on the various aspects of book collecting.

Leslie Morris, "Dr. A.S.W. Rosenbach: Tall Tales and True of Bookselling in the Early Twentieth Century", 28 September 1999.

Dan De Simone, "On Both Sides of the Counter: Selling and Buying Rare Books," 12 October 2000.

David Holmes, "A Spring, not a Pump: Collecting Kenneth Grahame", 25 September 2001.

Bruce Whiteman, "Reflections on Rarity", 10 October 2002.

Edward Maggs, "Sinai to Sardines: Episodes from the Life of a Bookshop," 2 October 2003.

Michael Walsh, "One Man's Collecting," 29 September 2004.

Jonathan Bengtson, "664 Years of Collecting at the Queen's College, Oxford", 27 September 2005.

Oliver Everett, "Treasures and Curiosities from the Royal Library, Windsor Castle," 25 September 2006.

John Crichton, "The Antiquarian Book World: Past and Future," 19 September 2007.

Mark Dimunation, "Forged in Fire: The Making of the Thomas Jefferson Collection," 16 September 2008.

Eric Holzenberg, "Sir Thomas Phillipps: The World's Greatest Collector," 7 October 2009.

Milton McC. Gatch, "The Bibliotheca Parisiana," 28 September 2010.

Katharine Kyes Leab, "H. Bradley Martin and other Rare Birds: Collectors and their Astonished Families," 27 September 2011.

Scott Schofield, "The Library within a Library: The Forbes Collection in the Thomas Fisher Rare Book Library," 1 October 2012.

Mark Purcell, "The Libraries of the National Trust: A Grand Tour," 25 September 2013.

Sophie Schneideman, "Collecting Private Press Books," 1 October 2014.

Jonathan A. Hill, "How Did I Get in This Racket? (A Bookseller's Progress)," 6 October 2015.

Justin G. Schiller, "'A Revolution is not a Dinner Party': The Challenges of Collecting Mao," 28 September 2016.

Piet Visser, "Heretics Under Water: The Book and the Reformation in the Netherlands," 29 September 2017.

Nick Wilding, "Forging the Moon," 19 September 2018.

Christopher Wells, "Collecting Caxton: A Brief History of the Trade in England's First Printed Books," 17 September 2019.

Margaret Schotte, "For Merchants and Mariners: The Business of Nautical Manuals," 6 November 2020.

Garrett Herman, "Darwin & Me," 14 October 2021.

Rebecca Romney, "Bibliography in the Wild: The Obstacles and Opportunities of Collecting Rare Romance Books," 29 November 2022.

Surekha Davies, "The Monster Collectors," 28 March 2024.

Mark Andrews, "Engineering a Book Collection," 30 April 2025.

Alexander C. Pathy Lecture on the Book Arts (2000–)

Endowed by former University of Toronto vice-president and professor Alexander C. Pathy, this lecture series highlights another important collecting priority in the library: book arts, including artists' books and works by fine and small presses from around the world. For over twenty-five years, the Alexander C. Pathy Lecture has welcomed leading artists, printers, and scholars to explore the intersection of books and art.

Claire Van Vliet, "Changing Times: 45 Years of the Janus Press," 30 November 2000.

Robert Stacey, "Feed My Eyes: The Faith of Postering," 5 December 2001.

Rod McDonald, "A Typographic Quest," 25 November 2002.

Michael Twyman, "Lithographed Books in the Age of the Handpress, 1805 to 1870," 24 November 2003.

Gerald Beasley, "The Art of the Architectural Book," 22 November 2004.

Walter Bachinski and Janis Butler, "The Evolution of Shanty Bay Press and Pochoir," 21 November 2005.

Anne Thackray, "'Thy Shadows Will Outlast the Stone': Wenceslaus Hollar and the Art of the Book," 27 November 2006.

Wesley Bates, "Wood Engraving and Book Illustration," 6 November 2007.

Irene Tichenor, "'No Art Without Craft': The Legacy of Theodore Low De Vinne," 30 October 2008.

Richard Landon, "Charles Darwin Illustrated," 29 October 2009.

Tony Calzetta, "How God Talks in His Sleep and Other Fabulous Fictions," 27 October 2010.

David Pankow, "Typographical Allegories and Erotic Ambiguities: The Hypnerotomachia Poliphilii of Aldus Manutius," 12 October 2011.

Marjorie Garber, "Occupy Shakespeare: Or, Shakespeare in/and the Humanities," 24 October 2012.

Robert Wu, "Binding Barrier: Designer Bookbinding in the French Tradition," 29 October 2013.

Philip Maddock, "Rescuing the Irish Parliamentary Bindings," 29 October 2014.

David Hlynsky, Michael Ondaatje, Dennis Reid and Alana Wilcox, "50th Anniversary of Coach House," 27 October 2015.

Alan Galey, "Moving Parts: Shakespeare and the Book as Performance," 25 October 2016.

George A. Walker, "Written in Wood: Visual Narratives with a Canadian Cut," 27 October 2017.

Wesley Bates, "The Colour in Black and White," 10 October 2018.

Andreas Janke, "Tracing the Afterlife of the Fisher Antiphonary," 22 October 2019.

Thomas Keymer, "Authorship, Print, and Sedition in Eighteenth-Century England," 24 September 2020.

Alexandra Gillespie, "Books from the Silk Roads in the Thomas Fisher Rare Book Library," 16 November 2021.

Andrew Pettegree, "The Book at War: Libraries and Reading in a Time of Conflict," 18 October 2022.

Massimo Riva, "Shadow Plays: Virtual Realities in an Analog World," 28 September 2023.

Tamara J. Walker, "Philippa Schuyler's Adventures in Black and White," 26 September 2024.

Leon Katz Memorial Lecture (2008–2014)
Johanna and Leon Katz Memorial Lecture (2015–)

Johanna Sedlmayer-Katz established the Leon Katz Memorial Lecture in 2008 to honour the memory of her husband and long-time Friend of the Fisher Library. In 2015, the series was renamed to also recognize Johanna's own contributions as a devoted Friend. Focused on Canadiana—literary, artistic, and historical—the lecture has featured prominent speakers engaging with Canadian stories, past and present.

Ross King, "Going Native?: Canadian Missionary to Korea, James Scarth Gale," 4 March 2009.

Nick Mount, "The CanLit Boom of the 1960s: The Role of Anthologies," 4 March 2010.

Alexander Globe, "Canadian Wild Flowers by Catharine Parr Traill and Agnes Fitzgibbon," 2 March 2011.

Ben McNally, "Is there a Future (or Even a Present) for Bookselling?," 13 March 2012.

Andrew Steeves, "The Stacks School of Typography: The Role of Libraries and Archives in the Development of the Gaspereau Press," 5 March 2013.

Carole Gerson, "Afterlives of Canadian Women Writers," 10 March 2014.

Eli MacLaren, "Major Contours in the History of the Book in Canada," 9 March 2015.

Michael Torosian, "Photography and Fine Printing: The History of Lumiere Press," 17 February 2016.

Linda Le Geyt, "Where Art Meets Science: Traditions in Canadian Botanical Art," 22 February 2017.

Andy Donato, "Political Cartoonist: One Who Comes Down from the Hills After the Battle and Shoots the Wounded," 21 February 2018.

Charles Pachter, "A Fine Romance—The Artist and the Book," 9 May 2019.

Colette Fu, "We Are Tiger Dragon People: The Magical Pop-up Books of Paper Engineer and Artist Colette Fu," 8 April 2021.

Michael F. Suarez, "The Boycott That Might Have Saved 500,000 Slaves and Other Episodes From the Print History of British Abolition," 20 April 2023.

dann j. Broyld, "Disruptive Innovations: Breaking New Ground on the Underground Railroad and Blacks in the Borderlands," 16 November 2023.

Maurice Vellekoop, "I'm So Glad We Had This Time: A Love/Hate Letter to My Hometown, the City of Toronto," 27 February 2025.

Beyond The Page: The J. Edward Chamberlin Lecture (2024–)

The J. Edward Chamberlin Lecture invites scholars, knowledge keepers, and creators to speak on Indigenous issues, ideas, art, and oral traditions—seeking stories beyond the printed page. It also highlights the library's significant Indigenous collections, fostering long-term engagement with materials that preserve memory, experience, and history.

John Borrows, "Living Treaties in Toronto: Anishinaabe Law and the More-than-Human World," 22 October 2024.

Past Lecture Series

Robert S. Kenny Prize in Marxist & Labour/Left Studies (1999–2008)

Established in memory of Robert S. Kenny, this annual lecture and prize recognized outstanding writing that advanced the cause of labour. Open to Canadian citizens, permanent residents, and international scholars writing on labour or Marxist studies in a Canadian context, the prize included a $1,000 award and a public lecture at the Thomas Fisher Rare Book Library.

Larry Hannant, "Norman Bethune: Past and Future," 1999.

David Frank, "Cape Breton Red: J.B. McLachlan and Canadian Labour Radicalism," 28 April 2000.

Peter Campbell, "Roads to Revolution: Canadian Marxists & the Search for Socialism, 1910–1940," 1 May 2001.

James F. Petras and Henry Veltmeyer, "Globalization Unmasked: The New Face of Imperialism," 30 May 2002.

John Belshaw, "The Miners' First Steps: Radicalizing West Coast Canadian Workers," 29 April 2004.

Ann Porter, "Capitalism & Unemployment: Enduring Contradictions," 5 May 2005.

Jean-Claude Parrot, "Class Struggle in the Post Office," 31 May 2006.

Faith Johnston, "The Communists, the CCF, and the Popular Front," 2 May 2007.

Andrée Lévesque, "'The Weakest Link': French Canadian Communists before 1940," 8 May 2008.

David Nicholls Memorial Lecture (2001–2009)

Endowed by Hilary Nicholls, retired University of Toronto librarian, in honour of her late husband, a businessman and photographer, the David Nicholls Memorial Lecture on Libraries and Librarianship explored various topics on the history, practice, and future of libraries, and collecting.

Alice Prochaska, "National Collections, Global Collecting," 12 February 2002.

Alice Shreyer, "Elective Affinities: Private Collectors & Special Collections in Libraries," 26 February 2003.

William Stoneman, "'Variously 'Employed': Sir Sidney Cockerell and the Boston Public Library," 24 February 2004.

Carol Armbruster, "Popularizing French Culture in America, 1870–1900: The Role of the Seaside Library Series," 23 February 2005.

Alexandra Gillespie, "Publishing Chaucer in the Sixteenth Century," 16 February 2006.

A.S.G. Edwards, "Medieval Manuscript Leaves and Otto Ege," 15 February 2007.

Henry Woudhuysen, "A.W. Pollard: His Exemplary Career," 13 February 2008.

Elizabeth Driver, "Book History in the Kitchen," 4 February 2009.

Thomas Keymer, "Motly Emblems: Narrative Fiction and Page Design from Tristram Shandy to Tom Phillips," 3 February 2010.

SEMINARS

"The summer seminar is an annual educational program in the fields of archives, librarianship, book history and bibliography."

Summer Seminars at the Thomas Fisher Rare Book Library, 2017-2025

The summer seminar is an annual educational program in the fields of archives, librarianship, book history and bibliography. The seminar has welcomed expert instructors and hundreds of participants from multiple educational and professional backgrounds to learn about a range of topics and approaches by making use of the extensive collections of the Thomas Fisher Rare Book Library.

History and Identification of Book Illustration, 5-7 June 2017
Instructor: Rowan Watson with presentations by Janis Butler and Walter Bachinski (Shanty Bay Press) and George A. Walker

Introduction to Descriptive Bibliography, 4-6 June 2018
Instructor: Sandra Alston with a visit to the Bibliography Room, Massey College

The Medieval Book, 3-5 June 2019
Instructor: Michelle P. Brown

Learning and Teaching with Early Printed Books, 8-10 June 2022
Instructor: Sarah Werner with a presentation by Kit MacNeil

Cookbooks and Culinary Collections, 7-9 June 2023
Instructor: Elizabeth Driver with presentations by Vicky Hayward, Fiona Lucas, Elizabeth Ridolfo, Mya Sangster, and Sherry Murphy.

Bibliographical Studies in Latin America, 14-16 June 2023
Instructors: Guadalupe Rodríguez Dominguez and David Fernández

Book Science, 5-7 June 2024
Instructors: Rachel Di Cresce and Jessica Lockhart, with presentations by Alexandra Gillespie, Sebastian Bosch, Aaron Au, David Fernández, and Deborah Meert-Williston

Black Community Archives and Libraries, 13-14 June 2024
Instructors: Désirée Rochat and David Fernández with presentations by Dorothy Williams, Cheryl Thompson, Rosalind Hampton, dann j. Broyld, and Melissa J. Nelson.

Paleography and Provenance in Printed Hebraica, 9-10 June 2025
Instructors: Nadav Sharon, Edward Fram, Noam Sienna, Marjorie Lehman, Michelle Margolis, Adam Shear, Joshua Teplitsky.

Queer Book Arts, 24-26 June 2025
Instructors: Kit MacNeil, Claire Battershill, and David Fernández, with presentation by Danny Cardoso and Cleopatria Peterson.

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